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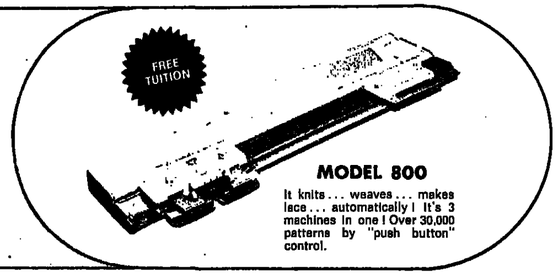

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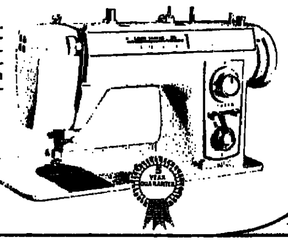

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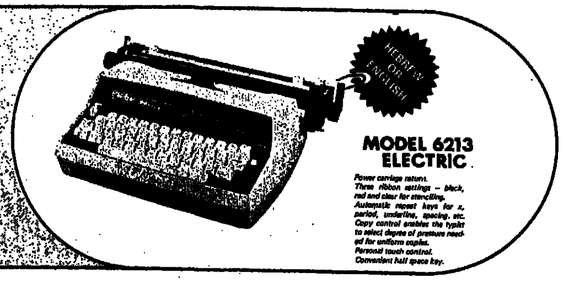

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THE ISRAEL FESTIVAL 1974

JULY 13 — AUGUST 28

PROGRAMME

THE ISRAEL PHILHARMONIC ORCHESTRA
With the participation of members of the Music Academy Orchestra, Tel Aviv University
Conductor: Zubin Mehta
with soloists and choirs
Programme: Schoenberg — "The Gurrelieder" — Israel première
Jerusalem, July 13 — Tel Aviv, July 14 — Caesarea National Park, July 15

* * *

THE HAIFA MUNICIPAL THEATRE
Programme: "Spotted Leopard" — World Premiere
Tel Aviv, July 13 & 14

* * *

THE BATSHEVA DANCE COMPANY
Choreography: Martha Graham
Jerusalem, July 14 — Tel Aviv, July 15 & 16

* * *

Daniel Barenboim, Itzhak Perlman, Pinchas Zukerman, Gregor Piatigorsky
Programme: Mozart, Beethoven, Brahms
Jerusalem, July 16 — Tel Aviv, July 18 — Caesarea National Park, July 20

* * *

THE TEL AVIV STRING QUARTET
Soloist: Heather Harper, soprano
Programme: Haydn, Mendelssohn, Schoenberg
Jerusalem, July 18 — Ein Hod, July 26 (organized by the Artists' Village)

* * *

THE ISRAEL WOODWIND QUINTET
Programme: J.S. Bach, Schoenberg, Beethoven, Jacques Ibert
Ein Hod, July 19 (organized by the Artists' Village)

* * *

THE ISRAEL PHILHARMONIC ORCHESTRA
Conductor: Daniel Barenboim
with soloists and choir
Programme: Mozart — "Don Giovanni" (in concert form)
Tel Aviv, July 21, 28 and 30 — Caesarea National Park, July 23 — Jerusalem, July 25

* * *

GREGOR PIATIGORSKY, cello
DANIEL BARENBOIM, piano
Programme: Brahms, Schumann, Debussy, Chopin
Tel Aviv, July 22

* * *

THE BAT-DOR DANCE COMPANY
Programme: New works
Jerusalem, July 22 — Haifa, July 23 and 24 — Beersheba, July 25 — Tel Aviv, July 26.

* * *

THE ISRAEL CHAMBER ENSEMBLE
Conductor: Pinchas Zukerman
Soloists: Eugenia Zukerman, Pinchas Zukerman
Programme: All Mozart
Jerusalem, July 23— Caesarea Nat. Park,, July 25

THE COMPOSERS' WORKSHOP
dedicated to music for percussion
Conductor: Mendi Rodan
Works by: Michael Barolski — Abel Ehrlich — Ami Maayani — Yitzhak Sadai — Leon Schidlovsky
Tel Aviv, July 23 and 24

* * *

JOAN BAEZ
Jerusalem, July 31 — Caesarea National Park, August 1

* * *

THE ISRAEL CLASSICAL BALLET
Programme: New works
Jerusalem, July 30 — Tel Aviv, July 31
Haifa, August 3, August 7

* * *

JOSEPH BULOFF
Readings in Yiddish
"Dramatized Stories" by I.L. Peretz
Tel Aviv, August 1, 3 and 5 — Jerusalem, August 4 — Ein Hod, August 9

* * *

EVENINGS OF KIBBUTZ FOLKLORE
Soloists, ensembles, choirs, dancers and orchestra from kibbutzim
Jerusalem, August 3 — Tel Aviv, August 6 — Caesarea National Park, August 8

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OLEO LAINE and JOHN DANKWORTH
with their Jazz Ensemble
Tel Aviv, August 8 & 12 —Jerusalem, August 13— Caesarea National Park, August 10 and 11

* * *

THE JERUSALEM SYMPHONY ORCHESTRA
Conductor: Gary Bertini
Programme: Schoenberg, Piano Concerto. Mahler, Symphony No. 6
Jerusalem, August 8 — Tel Aviv, August 10

* * *

BRACHA EDEN-ALEXANDER TAMIR
Programme: Soler, Mozart, Rameau, Bartok,
Jerusalem, August 11

* * *

JAZZ
Mel Keller and the Big Band, Dan Gottfried and his Trio, The Platina, Edna Goren
Caesarea National Park, August 14

* * *

Participants of the Summer School for Chamber Music
Tel Aviv, August 15

* * *

THE JERUSALEM SYMPHONY ORCHESTRA
Conductor: Lukas Foss
with soloist, narrators and choir
Programme: Milhaud — "Ani Maamin" — libretto by Elie Wiesel — (Israel Première). Beethoven — Symphony No. 5.
Jerusalem, August 18 — Tel Aviv, August 19

THE ISRAEL PIANO QUARTET
Programme: Purcell Fauré, Schumann
Jerusalem, August 20

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HAMBURGISCHE STAATSOPER
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Conductor: Gary Bertini
Programme: Arnold Schoenberg — "Moses and Aaron" — Israel Première
fully staged with orchestra, soloists, ballet and choirs
Caesarea National Park, August 20, 22, 25 and 26

* * *

Ballet of the Hamburgische Staatsoper
Choreography: John Neumeier
Jerusalem, August 21 — Tel Aviv, August 23 & 24
Caesarea National Park, August 27

* * *

SYMPOSIUM ON ARNOLD SCHOENBERG
Jerusalem, August 22 and 23

* * *

THE YUVAL PIANO TRIO
Programme: Beethoven, Daniel Shalit, Smetana
Tel Aviv, August 25

* * *

THE ISRAEL PIANO TRIO
Programme: Andre Spirèa, Brahms, Schubert
Jerusalem, August 25

* * *

THE ISRAEL STRING QUARTET
Programme: Haydn, Steinberg, Beethoven
Tel Aviv, August 28

* * *

Tickets will be on sale from June 30 at the following agencies:

HAIFA: Main distributor: Kupat Haifa (including bus tickets)

JERUSALEM: Cahana, Ben Naim

NETANYA: Signal

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CAESAREA: Box Office of the Roman Theatre — 9.00—12.30 p.m. and 3—6 p.m.

TEL AVIV: Atid, Bama, Canaf, Hadran, Kastel, *Masach, Rokoko, Sherut Ron*, Union, Joki and at the theatres' box offices before the performances.

Tourists may buy tickets at the Tel Aviv and Jerusalem Israel Government Tourist Offices.

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From Netanya: Independence Sqr. 6.45—7.30 p.m.
From Haifa: Rehov Chouri, 6.45—7.15 p.m.

THE JERUSALEM POST MAGAZINE

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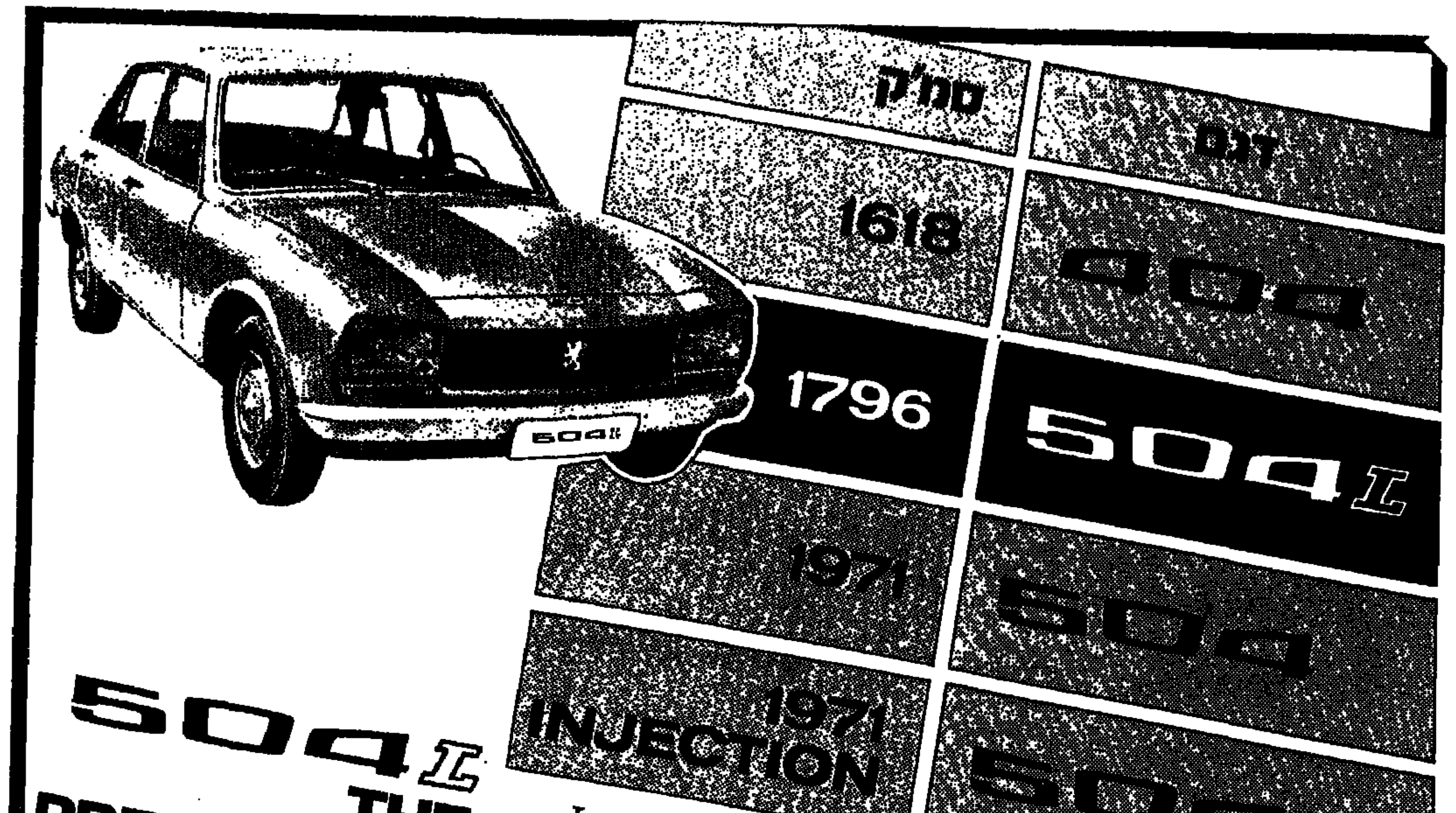
(Rubinger)



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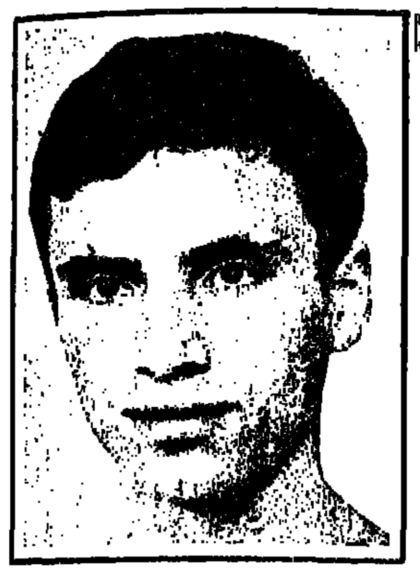

THE UNFORGOTTEN

There are still some 90 Israeli families that do not know the fate of their men who went off to fight in the Yom Kippur War. They vanished somewhere in the field of battle and their bodies have not been found. PHILIP GILLON talked to two such families—*one of which has since had news of the recovery of their missing son's body*—about the strain they underwent during these twilight months of uncertainty.

A body is found by a team of Israeli and Egyptian soldiers during their joint search for those who fell during the Yom Kippur War. (Shlomo Arad)

A HEARTBREAKING advertisement has appeared in the Hebrew press from time to time, appealing for any soldier who saw Giora Mejzler at any time after October 7 to contact Giora's parents, mathematics professor Dr. David Mejzler and his wife Fania. Their experience is even more tragic than that of most bereaved parents, for there is a mystery about Giora's disappearance from the stage of life.

Giora was a tank driver who went into action on Yom Kippur, driving Patton tank No. 123. Some time on October 7, the tank was hit at the top and back; two of the crew found themselves blown out of it, one very seriously wounded, and they were taken prisoner by the Egyptians. Only one returned when the PoWs were released. He did not know what had happened to Giora, but said that the part of the tank in which Giora was sitting did not appear to be hit.

Later, a young soldier who knew Giora well — they had been together in the Scouts — claimed that he saw Giora walking with a jerrican near the Mitla Pass on October 14, a full week after the tank was hit. He said that they talked for a few moments: Giora told him that he had come back from a battle and was returning to the lines.

There has been some scepticism in official circles about this evidence, it being thought possible that the witness is confusing his dates. He has been questioned again and again, once under hypnosis. At all times he has stuck to his guns: he is certain that he saw Giora as late as October 14.

On December 31, 1973, when the general elections were taking place in Israel, the Egyptians distributed triumphant propaganda around the world, showing, among other things, captured or destroyed Israeli equipment. One of the pictures they used was of Patton tank No. 123. The picture does not show the background — it could have been taken in the desert or in Cairo. There is no question that this was Giora's tank. The anguished parents naturally pounced on this as a possible means of determining Giora's fate. Was his body found in the tank? Was he taken from it alive? What did the Egyptians know about the fate of tank 123?

Questions piled on questions — but so far there have been no answers. The Egyptians refuse to release the negative, or to furnish replies to the parents' questions, made through the appropriate authorities. Professor Mejzler has obviously abandoned all hope that Giora is still alive, and his wife admits that she, too, believes that he is dead. And yet, and yet... Deep down in her heart she still hopes for a miracle. Was it possible that he escaped from tank 123, and joined some other hastily-improvised tank crew, as everybody was doing in those confused days? The agony of loss is compounded by not knowing when and where he fell.

Hence the advertisements. Has anybody seen Giora Mejzler, aged 19½, 174 centimetres tall, colour of eyes blue, complexion light?

THE MEJZLERS came from the U.S.S.R. via Poland in 1958, when Giora was four years old. They have a second son, aged 16. Some indication of how Fania feels can be gleaned from the fact that she has tried to contact Giora with the help of a para-psychologist.

"But I don't want to stress our own suffering," emphasizes Professor Mejzler. "It is the principle of what has been happening that must be publicized far and wide. There is an impression among the public that the Egyptians have been cooperating, and that all is being done that can be done. This is quite incorrect. Their agreement to the searches for the bodies is spasmodic; they agree for a couple of days and then change their minds."

The searches are made by teams consisting of eight U.N. men, two Egyptians, and two Israelis. They divide into four groups, using specially-trained dogs to do the searching. One difficulty arose because the dogs only respond to their own handlers; the Egyptians contended that these handlers were over and above the agreed number for the teams. There are constant arguments and bureaucratic difficulties. During May, the Egyptians agreed to further searches, but these were stopped on May 31 at the request of the U.N., very much preoccupied with disengagement in Syria.

"They still raise objections all the time," says Professor Mejzler. "The Israeli public doesn't realize what is going on. There is no need to be so polite to the Egyptians: we must put pressure on them. For example, there are some strongpoints into which the teams are not allowed to go. Why not? Why should 90 families live in limbo?"

SOME WEEKS AGO, I talked for the first time to Yosef Luttenberg, the director of Beit Halohem (the Home of the Fighter), a military convalescent home in Zahala with a swimming-pool and other facilities that the most luxurious five-star hotel would envy.

Way back in the War of Independence, so many wars ago, Luttenberg was in the Palmah. He *was a member of the Harel Brigade*, which fought such bitter battles for the road to Jerusalem. In the Palmah he fell in love with a girl serving as a medic; they married and have had three children. Luttenberg was badly wounded in the War of Independence; afterwards, he became the secretary of the War Invalids' Association, moved to the Min-

(Continued on page 7)

Colonel Yotvat and Egyptian Brig.-General Sherif discuss details of the exchange of bodies. (Right) Israeli MPs salute a fallen Egyptian.

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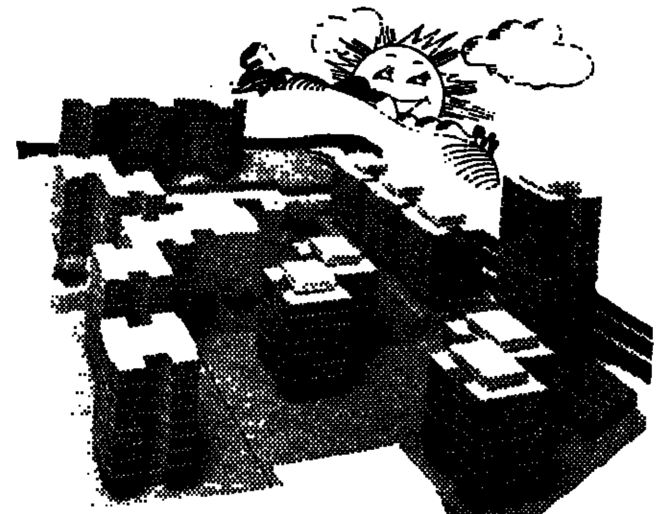

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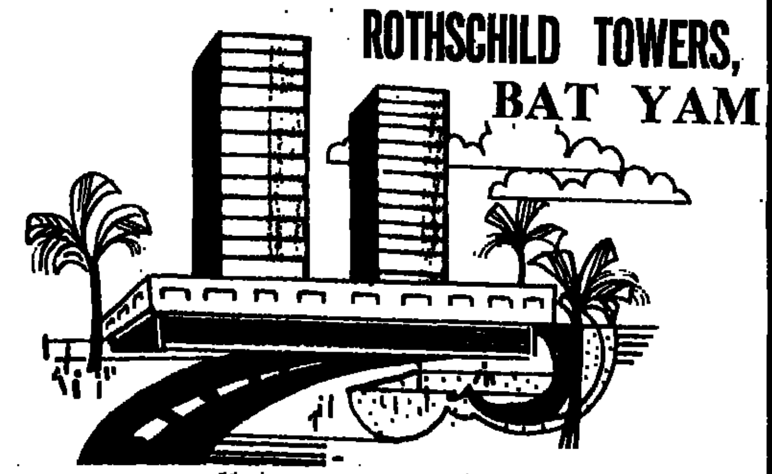

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עידן-יועצים לפרסום

UNFORGOTTEN

(Continued from page 5)

Egyptian officers listen to Chaplain Gad Navon's memorial prayer.

istry of Defence until the Six Day War, and returned to help invalids thereafter.

His son Eytan, a member of the Tank Corps, was lost at Kantara on the first day of the Yom Kippur War. From enquiries the father made later, he learned that Eytan had maintained continuous contact with his unit commander until 2 a.m. He then reported, still as calm and cool as ever, that most of his crew were wounded and that they were being overrun by Egyptian commando units. He was told to extricate himself and his wounded as best he could, and was told where to take the wounded. But he was never heard of again.

ALL THIS his father only found out long after the battle. Nineteen-year-old Eytan and three friends have been on leave from their unit on the Golan; when they hurried back to rejoin it, they found that it had been moved to the Sinai. They rushed south but, instead of finding their own unit, the four of them got a tank in an improvised unit and went into battle. Meanwhile, Eytan's father was looking for him on the Golan. Eventually, after 10 days, he met two captains who told him that Eytan had gone south.

"He wanted to be a soldier," Luttenberg recalls, "and had tried to become a pilot, being dropped from the course after seven months. He had passed his matriculation at school — we received the certificate in the post only a couple of days ago."

Luttenberg has no real hope that Eytan is still alive, somewhere.

"I don't deceive myself; our position is very strange. Knowledge alone is not enough. We have to feel that our son is dead, and this we cannot do, it's as if he had just disappeared into thin air. Until parents see the remains of their child and know where he lies, they go on trying to avoid looking reality in the face. Nothing is so tragic as to have a loved one missing, not to know what happened to him."

He thinks the Arabs are being so intransigent about the matter because they really don't think about these things in the same way as Jews do.

"I'm not Orthodox, but for all Jews it is desperately important to know where the graves of our beloved are. The Arabs really don't attach the same importance to such knowledge."

Luttenberg has been the main leader of the families of the missing in the drive to find the bodies. He led delegations to the Knesset and to Dr. Henry Kissinger.

"I met Kissinger twice. He was very sympathetic, and promised to raise the question of the missing with President Sadat. When we saw him the second time, he told us that Sadat had assured him that there were no Israelis left alive in Egypt. But he also said that Sadat had promised to allow further searches for bodies."

There were various stages in these searches. At the disengagement talks, the Egyptians made a gentleman's agreement, but did not honour it at first. Then there was an improvement, and 105 bodies were returned from Kantara. They never allowed Israel to search for 45 men known to be missing in the strongpoints. The bodies of two members of Eytan's tank crew were among those returned from Kantara.

"More than seven months have passed, and we still don't know what happened to our son. We live in an atmosphere of endless tension. Nobody can be heroic about his own children."

YOSEF LUTTENBERG had always been close to the Defence establishment: how did he feel when the Agranat Commission revealed that there had been short- pening in Israel — the search for comings in the Defence Forces?

"It was a terrible shock to me. I grew up in Zahal, always believed in it. My parents immigrated here in 1921, so I'm a sabra through and through. In recent years I saw what was happening in Israel — the search for affluence, conspicuous consumption, the decline in moral values. But I always thought that Zahal was completely different. I realize now that I was naive — Zahal reflects the community from which it comes.

"I feel very bitter in my heart about Eytan's death. I have fought in wars, I have seen my best friends falling at my side. And I know that all armies make mistakes, some very grave mistakes. Perhaps the Six Day War was too great a victory, it induced a false euphoria for which we had to pay. But it's a terrible experience for the families of those who died, when we know that they paid for other peoples' errors. Despite everything, all the faults, the army won the war; but it was the individual fighters who saved the country, because they had no alternative. Our feet were very close to the abyss, and the heroism of our boys saved us.

"But I can't help asking myself: why did the best and the brightest have to go? I look around me and I see that everyone is trying frantically to get back to where they were before October, 1973. The watchword is 'business as usual.' I don't say we should all bow our heads, or wear sackcloth and ashes forever; but we should prove that we have learned the moral lessons of the Yom Kippur War. Otherwise, why did boys like Eytan suffer and sacrifice themselves?"

EXACTLY nine days ago, almost by chance, the bodies of Eytan Luttenberg and three other tank men were discovered near Kantara. There was also a fifth body, but nobody yet knows the man's identity or unit. An Israeli member of the team looking for the bodies noticed that something looked different in the area. They searched, and found.

"I do feel quieter in my mind, now that there has been a release from pressure and suspense," says Yosef Luttenberg. "We will at least know where our son lies buried. But there are still large numbers of other Israelis who do not know. The Egyptians have once more stopped cooperating. We have asked Shimon Peres to take up the matter in Washington — perhaps Kissinger will be able to induce Sadat to change his attitude."

Parliamentary Report By Lea Ben Dor

The $64,000 Question

MR. DOV ZAKIN, ex-Mapam member of the Alignment, put his finger right on the spot. He told Likud speaker Dr. Rimalt in the discussion that followed Prime Minister Rabin's statement on the Nahariya murder that all the Likud was doing was carrying on last week's political debate on the Nixon visit. What is more, this running debate is likely to continue.

The opposing elements were well defined this week. Zakin says, in effect, "Why should we wait to be pressured into withdrawal by the U.S., when we could make our own decisions and plans, put forward our own proposals? When we could withdraw on the basis of principles, such as the return of areas in exchange for real peace and secure borders, negotiating from a position of strength, but flexibly...we do not base our hopes of peace on any 'change of heart' said to have taken place among Arab leaders. We are struggling to have them waken from their illusions, abandon their plans for war, and recognize Israel."

Nobody asked him whether he had been hearing any offers of real peace and secure borders coming out of Cairo or Damascus, or even Washington, for that matter.

HE WAS WARY of defining the security borders he would consider acceptable.

Dov Zakin:...we should declare that in negotiations with Jordan we would accept political solutions based on the existence of two independent and sovereign states on the two sides of the Jordan (i.e. Israel and an Arab state). The Palestinian people would be able to achieve self-determination in the neighbouring state.

Pessah Gruper (Likud): Where would this state start?

Zakin: Beyond security borders to be agreed upon.

When he was challenged he agreed that he had a proposal for a map, but that he could not produce it in the Knesset, which is reasonable enough. In any case, he sounded sufficiently convincing about the map to rouse Mr. Mordechai Ben Porat, an ex-Rafi critic of the government, to demand that the Knesset be informed of just what plans and proposals Foreign Minister Allon would be taking to Washington later in the year.

Mr. Zakin employed an old Mapam formula, always used to bridge party differences. It might go like this: "We will reduce taxation and *at the same time* ("yahad im ze") strive to increase services." What he said was "The crucial question is how to press forward the political solution and *at the same time* to protect our security interests." Indeed it is the crucial question, and $64,000 won't get the answer.

The only practical proposal he seemed to put forward was that, at least with respect to Egypt, the continued occupation of Sinai territory should be a matter of "presence and control," to depend on the actual development of peaceful relations, and not on the principle of ownership, annexation or sovereignty.

MR. YIGAL HOROWITZ represents the opposite end of the scale. He is not anxious to give anything away, for he does not believe we will get peace in return. But he goes further than that. Everybody knows that there is a wide gap between our view of what the future borders should be, and that of the U.S. State Department. We are bound to have to break with them sooner or later, then why not now, over a lesser issue (like the details of the disengagement)? The Nixon administration might collapse, the Russians might get back into Egypt, just as the Americans had got back in after getting thrown out over the Aswan Dam quarrel in the 'fifties.

This is a wholly pessimistic view, and suggests that we signed the two disengagement agreements solely and reluctantly because a ruthless American administration threatened to stop military and economic aid. That is by no means what happened. Dr. Kissinger could have saved himself all those wearying trips if it had just been a matter of cracking a whip at us. Easier to give an extra crack. Even an opposition speaker should not try to create the illusion that we have some option that offers complete security, and full political satisfaction and stability, if we just have the courage to grasp it. There are no perfect solutions, either for us or for the Arabs, more especially if there are terrorists always willing to throw a spanner into whatever imperfect solution can be devised.

The Likud's Aluf (Res.) Ariel Sharon has become waspish, unlikely as that may seem in a man of his comfortable girth. To Zakin's expressed hope that this would not be another no-confidence motion, he replied nastily: "Perhaps it is because we failed (in the motion), that these things go on happening." It was the day of the Nahariya murder.

If he really believes he has better methods of countering terrorists is he suggesting that the Foreign Affairs and Security Committee refuses to listen to him? He cannot mean that he is not offering to share his ideas because he has not become an opposition Defence Minister.

THE PREVIOUS day, the Knesset discussed itself and its own budget. Mr. Yohanan Bader (Likud) has been grumbling contentedly in the Knesset for a quarter of a century and more.

Every Knesset in turn has been getting worse since the first, he said, emptier, less alert. (We are now in the Eighth Knesset).

The Speaker, Y. Yeshayahu: Will the members and others please not make such a noise.

Bader: That used not to happen either — people talking.

He returned to his favourite subject — there should be quorum rule, requiring at least 30 members of the 120 to be present, or else the session cannot be opened. He added that the chief responsibility for providing a quorum would rest with the government, of course. One had a quick glimpse of a situation in which the opposition might stay away on purpose, to prevent sessions being held.

People should have to vote from their seats, by an automatic recording system, if possible. Now, members come just as far as the open doorway from the passage and wave a casual hand in order to vote: quite often they don't even know what they are voting on. A third point is that they should not read their speeches from a manuscript. "We don't need newspaper articles read out in the Knesset."

This seemed puzzling. Why should the Finance Minister have to learn all his figures by heart?

The ban would exempt ministers making formal statements, Mr. Bader says. Pressed, he admits that it is known that some members have their speeches written for them by others. But that is not all. A man reading his speech is stuck if he is interrupted, he is not fluent, he is reading, not speaking. Speakers should not climb on a platform but speak from their places, listen to interruptions from the floor and answer them. Then there would be genuine debate. In England, he says firmly, there are front benchers and back benchers, and people who are not gifted as speakers sit at the back and keep their mouths shut.

Further, there are no expert advisers on law and economics. The outsider imagines that the parties pick knowledgable people to represent them, but apparently that is not so. In addition, Mr. Bader has some financial horror stories. A couple of years ago, the members decided they needed more pay. Mr. Pinhas Sapir, Finance Minister at the time, said this would be very awkward and could start a lot of trouble. They could increase their *per diem*, if they liked, which is tax free.

Mr. Bader reminisced about the beginnings of the *per diem* payments. "In 1948 the members of the Finance Committee came to Jerusalem for a week for talks with Eliezer Kaplan, the Finance Minister at the time. They stayed at various hotels — you remember Pension Vita, yes? so-and-so stayed there — everybody in accordance with his inclinations, and in the end the bills varied very widely. It was decided that this was impossible, and that in the future a flat rate would be paid, and you could do with it what you liked."

With genuine admiration he added, "Begin always spends more than he gets. He stays at the King David."

But now? Members look in at the Knesset for ten minutes, sign a chit and, hey presto, they have their *per diem*. "The trouble is with the people on pension," he added sagely. "If you make up small salaries with big expense accounts, the retired have only the salaries and are in trouble. That is why the retired government engineers get their professional literature allowance.

"That's the Mapai hypocrisy for you. But I suppose that without it we'd be in worse shape still."

A compliment for the Alignment from Mr. Bader is rare as frost in June, and just as frosty.

JAPANESE KIBBUTZNIKS

Experiments in communal living have been going on in Japan for almost sixty years. But it is only comparatively recently that Japanese have been coming to Israel to see what they can learn from the kibbutz. KINUE WEINSTEIN, a native of Japan now married in Israel, describes one group at Kibbutz Ginegar.

Ginegar graduates Seiichi Takeuchi and Aiko Hayakawa. (Below) A volunteer from Holland with Hiroshi Aoki.

ACCORDING TO WHAT principles should society be organized? How should men treat nature? Are we doing everything possible to develop meaningful relationships with each other and with our surroundings? These and similar questions are on the minds of a group of 15 young Japanese, who are now finishing a six-month programme at Kibbutz Ginegar in the Jezreel Valley.

The purpose of the visit is to become acquainted with the alternative life-style offered by the kibbutz, based on economic and social co-operation, and, as far as possible, to see how this might be applied to modern Japanese life.

The programme is run by the Japan Kibbutz Association, a roof organization for around 50 Japanese communes, with a total population of less than 10,000. The communes, which resemble social experiments in other parts of the world, and especially the United States, range from a group of five people in Tokyo who have pooled their incomes to communities of several hundreds, located in villages and towns throughout Japan.

THE MAIN source of income for the communes is dairy and poultry farming, and they have made pioneering contributions to Japanese agriculture in these two fields. Some of the communes are also engaged in light industry. In some ways, the large communes are more like moshavim than kibbutzim. Children live with their parents and attend local schools, and families eat separately in their own houses, although all work is shared.

The first Japanese "kibbutz" was actually founded not long after its Israeli counterpart. In 1917, a group of 19 people, responding to the call of the writer Sanesatsu Mushakoji to establish a community based on non-ownership, and respect for life and other people, founded the "New Village" in Kyushu. Over the next 40 years the Village changed location and membership, almost dissolving during World War II, and only surviving thanks to Mushakoji's support. After reorganization in the late 1940s, it was able to establish itself independently as a farming community.

One of the most successful members of the Kibbutz Association is the Yamagishi movement, which consistes of ten sizable communes. This has a clearly defined ideology. The group finds that ownership is very restrictive. Instead of dividing everything into "mine" and "yours," they would like to see materials left for the use of as many people as possible. Furthermore, chasing after personal interests leads to competition, which leads to industrialization, which in turn leads to environmental pollution and social alienation. The Yamagishi movement would live a simple life on the land, close to nature.

The first contact between the Japanese and Israeli kibbutzim was made in the 1950s, when Nobukichi Tezuka, the current editor of the Kibbutz Association's monthly journal, visited Israel. Since then interest in the Israeli kibbutz as a successful model of communal life has grown, and since the late 1960s Japanese have been coming here to gain their knowledge of it at first hand.

THE YOUNG JAPANESE at Ginegar are the twelfth such group to come. Their schedule includes six hours of work and two hours of Hebrew study a day. All applicants for the programme had to write an essay on why they were interested in the kibbutz, and before coming to Israel they spent two weeks on a Japanese commune to get used to the kibbutz system.

The motives that brought the 15 Japanese to Ginegar are as varied as their backgrounds.

"I wanted to see a form of socialism, not run by the state, but growing out of people's free will," says Hiro, the group leader. He returned to Ginegar last fall after spending a year and a half there in 1971-72, and speaks fluent Hebrew. Hiro believes that the state is too much concerned with protecting its own authority to be able to sponsor social experiments.

Masayoshi, who worked for a big industrial firm outside Tokyo, thinks first of the economic aspect of the kibbutz. "I was interested in a society where you can live without money," he says.

Eiichi is happy to have time to think and appreciate nature, after the hustle and bustle of life in Tokyo as a company man. He finds great value in community life, especially from the point of view of saving a lot of time through the division of labour.

Eiichi, a college graduate with a degree in English literature, has been able to accomplish one of his goals — through physical labour and outdoor life he has decreased his weight by ten kilos.

Emiko admits that she is not as excited about the kibbutz as she is about Israel in general. A devout Christian, she has found living in the land of the Bible to be a meaningful experience.

Kibbutz education is the special interest of two of the other girls, Kazuko, a kindergarten teacher, and Aiko, a fourth-year student at a college of education. The concept of separate children's houses is often discussed, but when Kazuko saw a child who couldn't go to sleep after his father had been called up to the army, she realized that parent-child relations are much the same in the kibbutz as elsewhere.

Aiko considers that people's smiles are a barometer of happiness, and she is impressed by the happy looks of both children and adults on the kibbutz. When she finishes her education in Japan, she would like to be a teacher in one of the remote villages, which tend to be neglected, and help build a community of smiles. She and Kazuko both want to extend their stay in Israel, learn more Hebrew, and get some firsthand experience in infant education.

MOST JAPANESE communes are still in the development stage and barely make ends meet. Shizuko, a dairy farmer at a Yamagishi commune in Hokkaido, attributes this to the fact that the motivation behind he communes is purely idealistic. In Israel, of course, the kibbutz idealism was from the start an expression of defence and development needs. Back in Japan, Shizuko will try to spread her enthusiasm about commune life and encourage people to join the movement.

Members of the group have had little difficulty adjusting to Israeli food; unlike their parents' generation, they are not as attached to such traditional Japanese dishes as raw fish, seaweed, and green tea. There are, however, a few customs it has taken them some time to adjust to.

One of these is the high pitch, often bordering on abrasiveness, at which most conversations are conducted. Kazuko was astonished by the frequency of arguments in the kibbutz kitchen. "There never seems to be any agreement," she says, "yet the work gets done."

ANOTHER BIG DIFFERENCE from Japanese manners is the informality. At the beginning, Masayoshi felt uncomfortable when children called him by his first name. In Japan only close friends of the same age group use first names, and, even then, they always add the honorific ending "san."

From the kibbutz angle, it has taken time to recognize that the Japanese are sensitive about a number of things. Bracha Amital, the kibbutz 'mother' of the volunteers, has realized that she could never be a mind-reader for them. "Aside from not clearly saying yes or no, they don't always reveal what they are thinking," she observed. But with the passage of time, mutual understanding has developed.

Most of the group will return to their jobs in Japan or embark on the same careers as their contemporaries. They may not be any closer to answers about the ideal type of society, but at least they will have the memories of having asked the questions.

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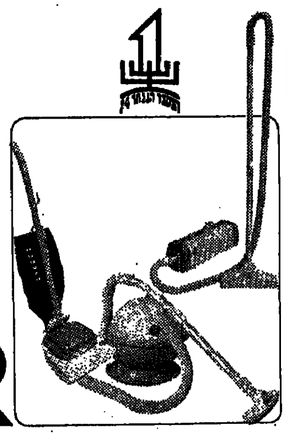

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A lost opportunity

The idea of negotiations between Zionist leaders and Beduin sheikhs for the lease or sale of land on the East Bank of the Jordan for Jewish settlement sounds bizarre today. But deals of this kind were actually discussed back in the 'thirties. NAFTALI H. BEIN tells the story of one in which he himself became involved.

Petah Tikva farmer Gottlieb, Halil Bey, the author, the Pasha's son and Beduin at Rabat Moab, Transjordan.

AT THE BEGINNING of March, 1933, almost six months after my arrival in this country from Germany, I was introduced to a leading member of the American-Jewish community in Palestine: Nathan D. Kaplan, a former Chicago lawyer, who was a well-known member of the Brandeis group in the United States. One of the things we discussed was the possibility of cooperation between American and German Zionists in the field of private investments in the Jewish homeland. A few days later, Mr. Kaplan informed me of plans for a trip to Transjordan. A small group of American Zionists had been invited by some leading Beduin landowners who wished to sell them part of their property. He invited me to join the group, and I accepted gladly.

The expedition took place during the three days of Purim. It was rather an expensive affair, but well worth it. It opened my eyes to the Arab world and the Arab way of life, its desires and fears, as well as to the policy of the British Mandatory Government and its Criminal Investigation Department. I was also brought face to face with various other background facts which were to help me to understand some of the problems of Israel-Arab relations in later years.

On the morning before Purim, our Beduin host, Rfafan Pasha, then a leader of the Transjordan Government party, and Halil Bey, an influential Beduin sheikh, came to Tel Aviv to collect us. Included in our group was a Mr. Gottlieb, an elderly Petah Tikva farmer and a recognized expert on agricultural land. Also with us was a Jewish member of the C.I.D., who was to serve as our interpreter. He spoke fluent Hebrew, English and Arabic and carried a service revolver, the only weapon among us. He kept us entertained with a running commentary on places and happenings, obviously based on good information.

Sitting next to Mr. Gottlieb in the taxi on the journey to Jerusalem, and Jericho, I learned the peculiar story behind this undertaking. It appeared that some months earlier, the Jewish Agency for Palestine, the recognized representative of the Yishuv and the Zionist movement, had begun negotiations with leading personalities of the Transjordan Emirate for the lease of large tracts of land for future Jewish settlement. Though strictly secret, reports of these negotiations had reached Arab notables in Palestine. They called an urgent meeting to which they invited Beduin leaders from across the Jordan. After a great deal of flaming patriotic rhetoric against land sales to the "Zionist invaders," they prevailed on the Beduin to swear on their swords that they would never sell or lease their lands to Jews.

The visitors from Transjordan used the opportunity to travel around Palestine and talk with the people. They saw how the land was being developed and how the people, Arabs as well as Jews, were flourishing. They soon discovered that the same Arab leaders who had made them swear never to sell land to Jews were doing that very thing themselves. It became obvious to the Beduin that their West Bank brethren were motivated by the fear that, if a great deal of land became available on the other side of the river, the inflated prices in Palestine would drop. Furious at this duplicity, the Beduin resolved to do everything they could to advance negotiations with the Jews.

WE REACHED Jericho in the afternoon, and after booking in at an hotel went to visit a Russian-Jewish woman physician, Dr. Feinstein, who had practised among the Arab population of the town for many years. She lived quite alone, and we were encouraged to hear about her good relations with the townspeople and her feeling of security.

The newspapers that day carried the first news of Nazi atrocities against German Jews: a few prominent Jews had been arrested, and when they reacted to the insults and assaults, they had been beaten to death. I was considerably shaken by the news. My aged parents, my five brothers and sisters with their families, and various other relatives, as well as most of my personal and Zionist friends, were still in Germany. Crossing the Allenby Bridge into Transjordan next morning, therefore, I was cheered by the thought that we might perhaps be on the way to opening a new door for Jewish settlement while the doors were being brutally closed on the Jews in Germany.

WE WERE SOON brouht up against harsh reality. In Jericho we had Beduin headdress, and one or two of the party were even wearing a traditional enveloping brown *abaya*, so we assumed that we would not be too conspicuously identifiable as Jews. But even though we were sitting with our Beduin hosts in fast-moving cars, we were soon recognized. On entering the first town, the ultra-nationalist Es-Salt, we were pelted with stones, fortunately without damage: the Tel Aviv number plates on our three taxis had given us away.

We travelled straight on to Amman, the capital, at that time a sleepy country town, stretching out over the hills, especially towards the old Roman amphitheatre and the Hotel Philadelphia, where we stayed. We walked freely through the *suq*, took snapshots and absorbed the Arab atmosphere.

Our tour of inspection began with a visit to saleable land in the valley east of the Jordan and then we drove to the north. There, between hills and mountains, were lush green valleys, sparsely settled in parts by Circassians, remnants of the Turkish rulers of the country, who had placed them there as "reliable soldiers."

Next morning, the third day of our trip, we travelled south from Amman. The greater part of this country was a tremendous plateau 700-800m. high, flat as a table. The old pilgrims' route to Mecca, still unpaved, came this way, as well as the Hedjaz Railway. We travelled on, for hours it seemed, now and then passing a lonely little railway station in what was otherwise desert. Nothing grew on that vast plateau, on the horizon of which loomed, far away, the mountain ridges of the great Arabian Desert. Occasionally we passed huge basalt rocks, completely blackened by the burning sun, obviously untouched by human hand for thousands of years. Here, stretches of land, obviously uncultivated for centuries, were for sale and settlement. We were told that this part of the country was once one of the granaries of Rome, that there were streams of water under the surface which could be tapped by drilling down a few hundred metres.

During this long journey southward, our cars were the only ones on the road. We passed no other vehicle in either direction. But suddenly a big limousine came driving towards us from the south at great speed. As it passed us, our C.I.D. man got very excited.

"That was the great Peake Pasha, the British Resident in Transjordan," he exclaimed. "He must have got wind of our trip and what we're here for, and he's rushing to Amman to put a spoke in the wheel." We wondered at his omniscience. Where did he know that from? And what could this Peake Pasha do to us?

We travelled on, leaving our C.I.D. man to his seemingly fanciful speculations. We passed the mountains of Moab and at last at Rabat Moab, a small Beduin town of ramshackle old houses and ruins, among them those of the ancient palace of the kings of Moab, one wall of which was 4,000 years old. There were also remains of fine Roman pillars. Here was the abode of our host, Rfafan Pasha. We were warmly greeted by the Pasha's son, a good-looking young man in his twenties. He was armed with a sword, a rifle, and a bandolier of bullets round the chest, and he was surrounded by a group of teenagers, similarly equipped and very proud of themselves.

We were invited into an unfurnished room for lunch on the sand floor. As some of the party were strictly kosher and refused to eat meat, no lamb was slaughtered, but we were generously treated to milk products with *pitta* and Turkish coffee. Afterwards we were shown round the sights of what was once the capital of the kingdom of Moab.

It was already well into the afternoon, when the scene suddenly changed. A policeman appeared as if from nowhere, told us we were under arrest, and demanded that we accompany him to police headquarters in Amman. He was immediately surrounded by all the armed youths, with threatening faces.

"You want to arrest our guests from our courtyard," exclaimed the Pasha's son, "Never! Never!"

"I have to carry out my orders and only death can prevent me," answered the policeman.

"Your death you can have quickly enough," said the young Pasha. He drew his sword and made a gesture as if to cut off the policeman's head. This was enough for the poor man to capitulate. He disappeared into nowhere, as mysteriously as he had appeared, to the great and visible satisfaction of the entire Beduin clan. We were free again to move wherever we wanted.

But at this point the dignified Pasha interfered.

"Of course," he said, "we could not allow anything untoward to happen to you, while you were our guests. But you have a long way back and only Allah knows what they may still put in motion against you in Amman. So I would advise you to leave now, to avoid travelling at night on this side of the Jordan, and so as not to pass through Amman again."

We followed his good advice and took our leave, after exchanging promises of an early meeting in Tel Aviv.

We were already well on the pilgrims' road when dusk began to fall and it was time to switch on our headlights. Unfortunately, the lights of one of our cars were not functioning. For a considerable time, the three drivers were hard at it trying to repair the damage. Meanwhile it had become dark and cold, and we were full of apprehension as we waited on the lonely desert road. At long last the drivers succeeded. With lights glaring, we raced to Allenby Bridge. We crossed over safely and drove through the night via Jerusalem to Tel Aviv. The trip had been safely completed.

A FEW WEEKS later, the first meeting took place in Tel Aviv. Our Beduin friends had been invited to dinner by Mrs. Kaplan. The table was set as usual and fried chicken was served. We began to use our knives and forks, but the Beduin looked on bewildered. They were obviously not used to handling such instruments. Our hostess took in the situation at a glance. She laid down her own knife and fork, took a piece of chicken by the bone and started to eat it, picnic fashion. We all, including the relieved Beduin, followed suit. The contretemps was over.

After the usual friendly talk, our Beduin friends started to enquire of our intentions in the country. We explained that we had returned to build up our old homeland, after our long wanderings in the countries of exile; that we were buying the land we needed and settling it, and that we wanted to live peacefully with our Arab neighbours. We also wanted to use our knowledge to help them to lead a better life, along with us.

"But when you entered this country the first time, under your leader Joshua, you slew the local population with the sword and took all their land by force," said the Pasha.

"This time we have no such intentions," we replied. "We are no more the wild desert tribes of three thousand years ago. You see how we pay with good money for every piece of land we buy and that not only our land, but that of our Arab neighbours, too, is flourishing because of our energetic work."

"Yes," he said, "we saw that you are good people. But your sons who were born here, and who are so much wilder than you — one day they will smite us and our children with the sword."

In spite of these fears, the preliminary negotiations proceeded satisfactorily. Valuable gifts were exchanged. At their request, a citrus grove was planted for them at a suitable place in Transjordan. In return, they presented us with a fine Arab mare, which some of us learned to ride. Several months passed peacefully; then suddenly the press of the Arab world erupted in a political uproar. Through the indiscretion of a prominent Warsaw member of the Jewish Agency executive, a story about a secret option on some Transjordan land had appeared in a Jewish newspaper in Warsaw and from there made its way into the Arab press. Under pressure from the embarrassed mandatory government, a stop was put to the various negotiations for the lease or sale of land in Transjordan. Before long, even secretly continued contacts petered out.

Thus ended a hopeful new chapter in our relations with the Arabs, and thus was a half-opened door to Jewish settlement on the other side of the Jordan river firmly closed.

EPILOGUE. It was a pleasant day in June, 1933, and the Transjordan affair had not yet exploded.

From my room in Tel Aviv's Frishman street, near the beach, I took a late afternoon stroll along neighbouring Galil Street (now Mapu Street). There I came across Dr. Chaim Arlosoroff, pacing up and down before the building where his ageing mother owned a small boarding house. I had stayed there during my first two months in the country, and when Chaim came to visit his mother and had a little time to spare, he used to exchange views with me on the threatening situation in Germany, which, in the autumn and early winter of 1932, was in a kind of lull before the storm.

Since then Hitler had come to power, and had begun to show his intentions towards the Jews. Arlosoroff had just spent a few weeks in Germany to study the situation at first hand in order to find the best way of saving as many Jews as possible and bringing them to Palestine. He had returned from Berlin the previous day.

Rfafan Pasha and Nathan Kaplan.

Though only in his mid-thirties — about my own age — this highly gifted and strong-willed leader of Zionist Labour had already reached the top of the ladder. At the Zionist Congress in Zurich two years earlier, at which Chaim Weizmann had resigned dramatically from the political leadership, Arlosoroff had been elected a member of the Jewish Agency executive. He had then been put in charge of its political department, becoming, so to speak, Jewry's foreign minister. Now he had to show his mettle.

Pacing up and down Galil street, from his mother's house to the beach and back, we now exchanged views once again on the threatening situation in Germany. Then, abruptly, he asked me for information about the Transjordan trip. I told him that the leader of the group, Nathan Kaplan, had sent a full report to Justice Brandeis in the U.S., with a copy to the Jewish Agency in Jerusalem. He had not yet seen it, but intended to read it. Meanwhile, would I give him some details. I gave him a short verbal report.

After pondering for a while, Arlosoroff said he was apprehensive that these private negotiations might disturb the official ones of the Agency. I tried to dispel his fears. As I saw it, these Beduin leaders, some of whom seemed to be involved in both sets of negotiations, obviously wanted to help the development of their country through official leases. However, they also wanted to get rich in the process through private land sales, following the example of their landowning colleagues in western Palestine. They were therefore trying to combine the two methods, both of which they had initiated. Arlosoroff seemed to concur with this view.

He parted from me in his usual friendly way. The next evening, Chaim Arlosoroff was murdered on the Tel Aviv beach, only a few hundred metres from the spot where we had talked.

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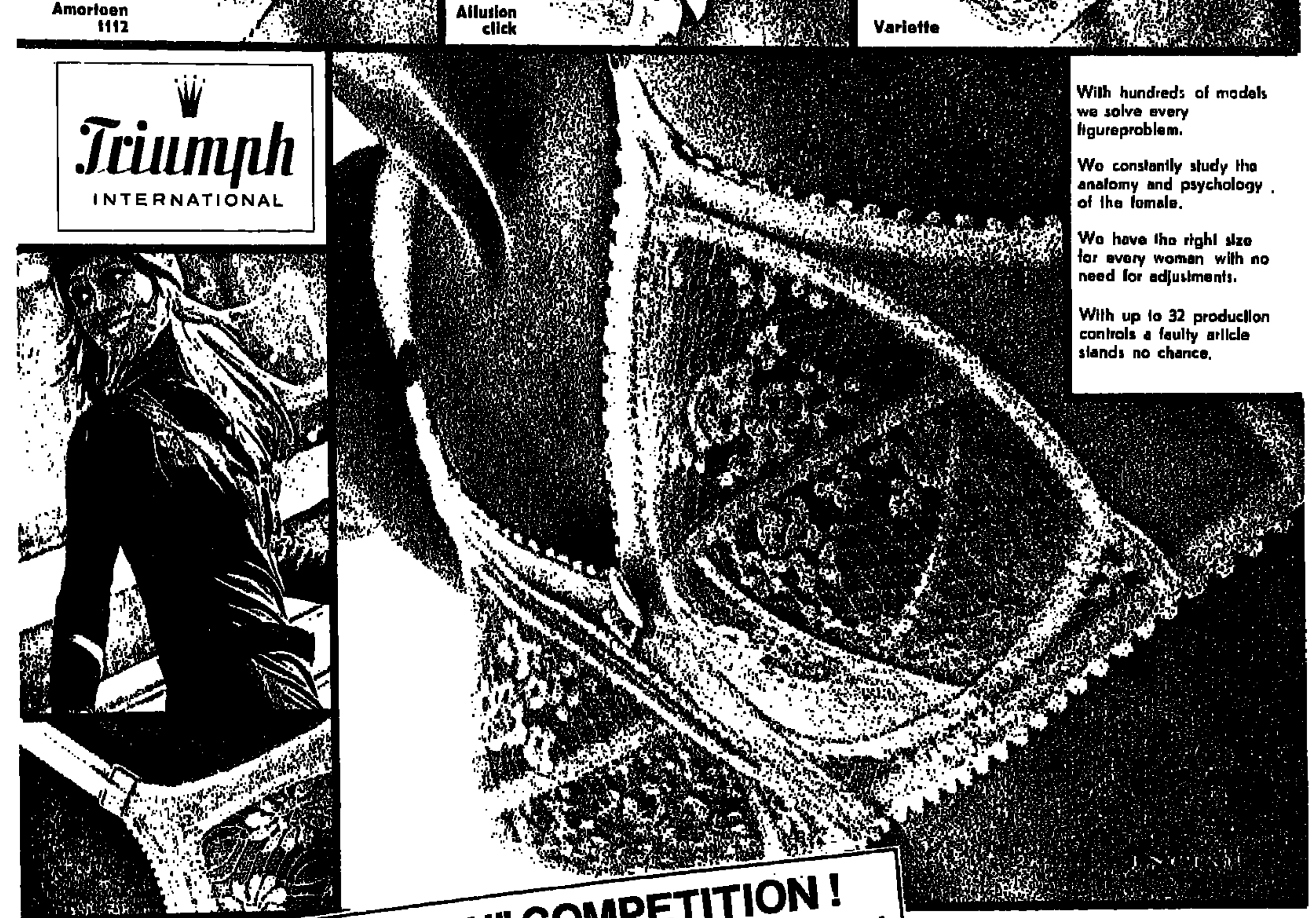

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من الأصل

The platina sound

Three young immigrants from Russia and two young sabras make up the "Platina" jazz group, which will represent Israel next month at the Newport Jazz Festival. HELGA DUDMAN has heard them play and talked to them.

JUST A FEW YEARS AGO, Roman Kunsman, 32, was playing saxophone in a Leningrad dance hall. (Yes, there are dance halls in Leningrad, and orchestras that play "a foxtrot, then a little Count Basie, then a *valse gavotte*, then a *pasa doble*...") At the same time Nahum Pereferkavich 29, was doing more or less the same at a Riga club, whose repertoire ran to "the Shake, the Twist, dances of the '40s...," while Moscow-born Lev Zabejisky, 29, was something like the "Swing King of Karelia," the Socialist Republic on the Finnish border, where he ran a jazz club for young people. Lev had prevailed on the authorities to permit the club on the grounds that it would be "a good way to keep the boys and girls off the street."

Now the three new immigrants all state-trained in Russian classical music academies, are members of Israel's "Platina" jazz group. Together with two young *sabras* — *Aharon Kaminski* and Alona Turel, the group's girl member — they are leaving for America where they have been invited to appear at the Newport Jazz Festival in July. That famous institution — this year dedicated to the memory of Duke Ellington — outgrew its Rhode Island premises some time ago and now takes place in New York, simultaneously in a number of halls. If Newport is now in New York, there is no reason why Israel's group — the first ever invited to Newport, following the visit here by American jazz artist, B.B. King — should not be three-fifths Russian.

"They probably had more opportunity to hear jazz in Russia than we did here in Israel, up until a few years ago," observes Aharon, Platina's drummer, veteran member, organizing spirit, and the only musician in the group without a traditional education in classical music.

But there was no problem in assimilating Iron Curtain jazz to the Western variety: "Jazz, unlike other art forms, is probably the *least influenced* by the environment." It all comes from America, and everybody who studies jazz learns from the records of the American greats. Nahum, for instance, recalls that the time he heard a John Coltrane record — on a German radio broadcast while on guard duty one night in the army — was something of a turning point in his life.

The name of Coltrane, by the way, crops up continually during conversation with the Russians; but among Americans I know, those who are not jazz fanatics, it is unknown. Perhaps there is a theory here: that jazz is just a little bit like the Hebrew language, in that it attracts *young people in Eastern Europe* precisely because it is out of favour with the authorities? Perhaps, if both jazz and Hebrew were semi-underground in America, we would have Hebrew-speaking jazz musicians from America, in "Platina"? On the other hand, the jazz musicians now enjoying a wave of popularity in Israel — "Platina" has no less than 20 appearances this month — agree that all the credit for introducing jazz to this country and giving it a "respectability" it long lacked, goes to Mel Keller.

ROMAN, the group's composer and saxophonist, who came to Israel in February, 1971, has the mild beard and gentle sense of humour of a mathematics professor. Nahum, who arrived here the same month, is on the electric piano in Platina, though he is also a violinist — on leave — with the Israel Broadcasting Symphony. Lev, on the electric bass, arrived in Israel in December, 1971, and has already been on a swing abroad with another jazz group.

"No, Roman and I didn't know each other before we came, though we arrived in Israel at about the same time," said Nahum. "But we'd heard about each other, and had heard each other on the radio." The jazz scene in Russia is thus not as totally repressed as one might believe; and one of the complaints of musicians there — "that it is hard to find places to meet, because after-midnight sessions at private homes are out, because Russia has laws against noise" — fall on deaf ears, as it were, out here in the free world.

"Israel's jazzmen have their own little informal underground," says Aharon:

"Through a saxophonist from Czechoslovakia I met Lev, the second day he was in Israel. The next day I was due at a jazz session in Jerusalem, so he came along — which meant he was performing on his third day in the country."

Pereferkavich and Zabejisky have no intention of changing to less jaw-breaking Hebrew names: "People will have to get used to our names, and our music." In the name department, "Platina" was bestowed on the group by Arik Einstein when they accompanied the singer a few years ago. It has no particular meaning, "but it doesn't sound bad." Accompanying popular singers — Tiki Dayan, Hava Alberstein — is something the group does without much enthusiasm, from time to time, "to pay the bills."

But to jazz purists, singers are secondary, as are the words to songs. Pointing to jazz history (in a Russian accent): "Remember Frank Sinatra is known today as a pop star; but he began as just the singer for Tommy Dorsey's band. The band was the star." Likewise, the names for Platina's numbers which Roman Kunsman composes are decided on long after the musical theme, which comes first — names like "Freedom," or "Lotus."

Israeli teen-agers may be ready for this more abstract, more adult form of music: "Perhaps they're getting bored with pop." As for the appeal of jazz versus classical music:

"It's much more interesting," says Alona Turel, a demure, slim girl with long blonde hair (nearly the same colour and length as Aharon's, though he has a matching moustache; the Russian hair is somewhat shorter).

Alona, who studied classical piano here and in America, is now on the electric piano and percussion:

"The beauty of jazz comes with the improvisation. It is all written down for you in traditional music; in jazz, you answer your colleague's improvisation with one of your own."

THIS means that members of a jazz ensemble must be on good terms with each other. In classical music groups musicians have been known to be not on speaking terms with each other; but since everything is down on paper, this is not so crucial. *Platina's present group* — which till its present composition had members drifting in and out — seem on exceptionally good, practically joyous terms with one another.

But they intend to return to Israel, even if their appearance at the Newport Festival is a rousing success — and even though the Russians have relatives in America?

"Oh, yes. We're a group; and we have plans. Besides — in America, there are more jazz musicians than there are opportunities."

Chuckles all around accompany Aharon's observation: "No, I haven't learned any Russian. But I can speak Hebrew with the Russian accent of any city you care to name." When it emerges that Aharon spent several years running his father's children's clothing factory before going full-time into jazz, Roman murmurs fondly, "Our capitalist..."

'And here are the three commenting on the non-monolithic nature of jazz in Russia:

"Because Riga is a port city, it was relatively easy for us *to* hear songs from the outside, and somehow to get records. We had music of the '60s... Charlie Parker..."

Roman, with wry patriotism: "But in Leningrad, which has always been the most revolutionary of Russian cities, we were open to all styles, all schools..."

Lev, plaintively, on the perils of playing jazz in Leningrad: "Be-bop. All I played was bebop. Until I got to Israel in 1971 and met Aharon and Roman, I didn't even realize I was way behind the times, living in some sort of be-bop dream world, while they were playing modern, free jazz."

Composer-saxophonist Roman Kunsman, pianist Nahum Pereferkavich, bass-guitarist Lev Zabejisky, pianist-percussionist Alona Turel and drummer Aharon Kaminski

Russia's cacophony of hate

Nazi style cartoon in "Sovetskaya Moldavia" June 4, 1968: "Israeli extremists try to gobble up Arab lands.

THE SOVIET CAGE: Anti-Semitism in Russia by William Korey. N.Y., Viking. 369 pp., $12.50.

HASHANIM HASHECHOROT SHEL YAHADUT BRIT HAMO'ATZOT השנים השחורות של ברית המועצות (The Black Years of Soviet Jewry) by Yehoshua A. Gilboa. Tel Aviv, Am Hasefer. 327 pp. (Abridged English-language edition, Boston and Toronto, Little, Brown.)

Theodore H. Friedgut

THE DAILY newspapers, other mass media, and the personal experiences of a large and growing section of the Israeli public all present us with ample testimony as to the nature and extent of the *repression practised against* Jews in Soviet Russia. Is there, then, profit for the busy reader in two full-length books on this subject? On the basis of the two volumes reviewed here the answer is clearly yes, for both authors have taken great pains to gather detailed source material, sift it for its significance, and present it to the reader with a due measure of regard for context and perspective. Both William Korey, Director of the United Nations Office of B'nai B'rith International since 1960, and Yehoshua Gilboa, a veteran Israeli journalist, have lived with the subject of Soviet Jews for years and know it inside out.

The two volumes complement each other ideally and with a minimum of overlap. Korey attacks the subject broadly, studying the roots of Soviet anti-Semitism, the mechanisms and manifestations of its transformation into an instrument of state *policy and the struggle* between the exodus movement of Soviet Jewry and the Soviet government. Gilboa, the title of whose book has won public recognition as the characterization of the period of Stalin's last years, gives us a finely detailed study of the dismemberment of Jewish cultural and communal institutions and the physical destruction of Soviet Jewish leadership. He strenghthens his compassionate account of an isolated minority virtually helpless against the political juggernaut of the Stalinist state by explaining the links between the repression of Soviet Jews and the more general aims of Soviet domestic and international policy.

BOTH KOREY and Gilboa point to Russian popular prejudice as the root of Soviet anti-Semitism. It is when they examine the willingness of Soviet leaders to employ this prejudice as an instrument of state policy that the two authors diverge. Gilboa attributes Soviet political anti-Semitism in part to ideological bases such as the Marxist-Leninist-Stalinist insistence on assimilation as the solution to the Jewish problem. At another juncture he points to the almost paranoid sense of weakness and fear which influenced Soviet policy after World War II, dictating the isolation of Soviet Russia from the outside world — a policy which had particular effect on Soviet Jews, extensively linked as they were by both personal and institutional connections to Jewish communities outside the Soviet Union.

Korey presents a more sophisticated syndrome. He cites the findings of American sociological research with refugees from the Soviet Union after World War II which showed that 80 per cent of those interviewed held extensive negative *stereotypes of Jews. He then goes* on to show that of today's top officials in the Soviet political system, three-quarters have their origins precisely in the milieu most saturated with popular anti-Semitic feelings. To this must be added that their education has been either narrowly technical or in Communist Party-run ideological schools. There is a glaring lack of persons with broad classical or humane education in the Soviet leadership. The career experience of these people has been largely that of Party functionaries and almost to a man they took on leadership positions during the purges of the 1930s when a prime prerequisite was toughness and unquestioning obedience. Given such origins, training, experience and the authoritarian nature of the regime, it would be difficult to expect a diminution of latent tendencies to anti-Semitism.

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even less effect on Soviet Jev than did the existence of similar limitations in America on American Jews.

Another matter entirely was the attempt to wipe out any positive Jewish identity through a calculated ignoring of positive Jewish achievements and Jewish history, both Soviet and non-Soviet. This denial of identity, together with the taking of Jews as scapegoats in political and economic trials, created a pogrom atmosphere which sowed terror and desperation among Soviet Jews. The climax of this in 1952 with the "Doctors' Plot" is the heart of Gilboa's book.

The continuing flagrancy of anti-Jewish policy even after Stalin's death aroused protest by non-Jews both in and outside the Soviet Union. Yevtushenko's "Babi Yar," which in its originally recited form included reference to "anti-Semitism mingling with the fumes of al ... David, etc. Landay point. The *gnores or glosses over* virulent ...ical account and in other and ...es invents statements, ra...oughts, motives and happenings for which there is no warrant in the Biblical or any other record. To this criticism of mine, which I detailed in my review, Landay does not address himself in his letter.

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associated with the imperialists and acting as their local slave-drivers. "While the rhetoric in the "aid"-giving nations speaks of heart-felt concern and altruistic service, the reality is a deadly war against the poor, involving invasion, torture and devastation." The only way to improve the lot of the poor, according to him, is by direct action, as in Cuba and China, and in revolutionary activity in western countries.

The book was written when the Vietnam War reached its peak, before the stupendous rises in commodity prices, and before the current upsurge of world terrorist activity (Arab and other). Many parts of the book are by now outdated. The conflicts have deepened both among the rich and among the poor nations. China has come out in support of President Nixon and Hawatma. The reality is obviously much more complex than Mr. Hansen sees it. But the threat of "worldwide catastrophe" which he forecasts has not been laid to rest.

Prague and Moscow in 1953, then to this is now added the accusation that Jews are the manipulators of world imperialism.

AN ARTICLE from a Soviet publication of 1971 cited by Korey is a case in point which retains particular interest (and not a little *irony) for Israelis* today. The article begins with the contention that Rasputin, the infamous priest whose influence on Nicholas II and his family made him a centre of political scandal during the last years of Romanoff rule, was merely a puppet in the hands of his Jewish secretary, who in turn was a front for "a whole gang of Zionists." The author then draws a lurid picture of the U.S. today covered with "sticky spider webs" of Zionist influence. And who is the new Rasputin, planted by the Zionists? "He is not a priest, but a professor: he is not a drunkard and libertine, but an in-...ctual of the highest calibre." ... Pentagon and the State Department: it is he who makes U.S. policy whether towards Mao Tse Tung or Meir Kahane — the article *sums up by saying that* everything this American Rasputin (Henry Kissinger, of course) does is "done under the banner" of the "six-cornered Star of David."

Far worse than the dredging up of long-discredited conspiracies and old slanders is what Gilboa calls the "zoological anti-Semitism" which permeates so much of Soviet treatment of Jewish subjects. Israel and Jews are shown as a poisonous spider, a scorpion, a snake or other dangerous non-human forms. The nadir of such treatment comes in Ivan Shevtsov's pornographic novels, in one of which an obviously Jewish degenerate, Nahum Holtzer, a drug addict who murdered his mother (for her money), seduces a pure and delicate Russian teen-age girl and associates with foreigners who deal in drugs and Zionist literature. What is the Russian reader expected to learn about Jews from this book, which was *published by the Soviet Armed* Forces Publishing House in an edition of 200,000 copies?

HOWEVER MUCH an assimilated Soviet Jew may wish to escape this atmosphere, he is more and more confronted with it with each passing year. The palpable and immediate fear of a general pogrom which Soviet Jews felt during the last months of Stalin's life has returned today to parts of the Soviet Union. Recent immigrants speak of the Soviet Army and towns in Moldavia — and even areas of Moscow — as being permeated by open and recurringly violent anti-Semitism. Far more disturbing than the daily slights and "spiritual claustrophobia" with which Soviet Jews have long coped is the spectre raised by Gilboa when he quotes a Nazi commander testifying on the murder of 90,000 Jews in World War II. "If you preach for years and decades that...

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هكذا من الأصل

The house of Hesse

THE GLASS BEAD GAME, 519 pp., 75 pence; NARZISS AND GOLDMUND, 300 pp., 40 pence; STEPPENWULF, 233 pp., 35 pence. All by Hermann Hesse. Published separately or boxed together by Penguin, London.

Evelyn Strouse

HERMANN HESSE STREAKED like an instant nudist across the campuses of the 'fifties. Undergraduates devoted to contemplation of the soul through the navel recognized in this Nobel prize winner a kindred spirit, someone exactly like themselves, who had miraculously found favour in the eyes of the Establishment, and who, they gleefully suspected, was entrenched in his Montagnola fastness sticking his tongue out at the judges. *The Glass Bead Game*, Hesse's interminable *magnum opus*, which presumably provided impetus for the bestowal of the prize, may have suffered the fate of Saul Bellow's *Herzog*, a sensation of the 'sixties and a bonanza for the lending libraries. Also a very long book, it was invariably returned within the three-day limit, which means to the credulous that the borrowers spent all their time with Herzog, although cynics may suspect that readers quit in the middle. Perhaps the Nobel Committee, faced with Hesse's hippopotamus, thought, "This *must* be a worthy work," meted out the prize, and went home to watch television with a feeling that their duty had been done.

Always an excruciatingly autobiographical author, Hesse, when not engaged in the novelistic reconciliation of the demons within, wrote pamphlets and essays, letters and tracts, describing his personal proclivities, his trials and disappointments. Self-exiled to Switzerland in protest against German militarism during World War I, he emerged from his tower to champion the works of authors banned by the Nazis, and soon found himself attacked and boycotted in Germany. But, in spite of his efforts to help the refugees who streamed through Montagnola on their way into exile, he was denounced by them, too, because he had removed himself from the battle. He proclaimed his isolation and solitude in letters to his friends and in Swiss journals, finding it increasingly difficult to write but none the less using his work in progress as a "magical refuge" from the horrifying realities of Nazism and war.

These are the ingredients, then, that went into the composition of *The Glass Bead Game*, which occupied him from 1932 until 1943. A noble mixture, and one that has kindled into brilliant life the words of compatriots like Goethe and Thomas Mann. Alas, poor Hesse. He describes and expands and expatiates, but he never conveys to the reader the thing itself. All his characters are one character — himself: he is Joseph Knecht of *The Glass Bead Game;* he is both *Narziss and Goldmund;* he is *Steppenwulf;* he is certainly *Siddhartha*. But it is impossible to identify with the protagonist-author, in whom is lodged not only such a pomposity of knowledge, but also, we are assured, an innocent sensuality that entices all who stand within its aura.

Hesse, guru of the graduation class, has created in *Steppenwulf* an icon to permissiveness and debauchery, even while he stoutly maintains that he is conducting a searing self-examination. This prowling Steppenwulf is an acknowledged scholar, an accomplished musicologist, a poet, a patron of the arts. But he can't dance, poor fellow. When a woman — naturally surpassingly beautiful — decides to rectify that

oversight, the fun begins: Steppenwulf, the tormented soul in flux, carouses down every byway of sex, drink, drugs, murder, the more flagrant the act the more pedantic the speech, with the whole incredible bacchanal justified by the fact that he's too good for this bourgeois world.

Goldmund, on the other hand, is a bit cruder. Instead of embodying in one man the longing of the spirit and the lusting of the id, Goldmund, though rueful about it, is required to fulfil only his fleshly needs, while Narziss, his teacher, must stay behind in the monastery pretending that the flesh doesn't exist. I think it was Aristophanes who said that man, originally globe-like, had been *bisected* and was doomed to search eternally for his other half; this succinct equation is what Narziss and Goldmund spend thousands of words trying to derive.

BY THE TIME HESSE, 66-years-old and less volatile, published *The Glass Bead Game*, sex was out and only the sense, reinforced by his own life experience, that the ivory tower was not the world remained. The course of Joseph Knecht's fortunes, his long struggle within the Order of the Elite, his doubts when he has achieved the pinnacle, are painstakingly recounted; it is not the theme that is objectionable — surely no more troubling nor more closely examined thesis exists in literature — it is the verbosity, the humourlessness, description rather than evocation, that weighs like lead upon the page.

Hesse never learned the trick of suspense: although Knecht is a *regular Horatio Alger hero*, emerging from the rags of orphandom to the riches of the *magister ludi*, the master of the glass bead game, we simply don't care. Nor do we believe. Hermann Hesse, Nobel Laureate, tells us that Joseph Knecht was destined "to enter the elite everywhere, to find admiring friends and highly-placed patrons," because of his "wholesome vigour and... youthful charm, which appeared to be resistant to passions," and which was free "from ambition and craving for success," but this praise does not serve to clothe the verbal with flesh nor warm us with the "radiance," a favourite word of Hesse's, of Knecht's inner being.

It is said that Dickens wept every time one of his characters died, that, when he was writing of poverty and misfortune and disgrace, he was seized by colic, "that unspeakable pain in the side." Certainly Dickens and Hesse were polar opposites, but, if Dickens might have benefited from a dose of moderation and fewer theatrics, so Hesse might be more palatable if he were more humanly frail.

HE IS ILL-SERVED by his translators, who fail to lighten his ponderous prose or to eliminate colloquialisms made coarser by the surrounding multi-syllables and show-off Latin. And the philosophizing, it seems to me, is as needlessly weighty as the vocabulary. Hesse contrives to make a state case out of such commonplaces as the conflict between Yang and Yin, the road not taken, self-fulfilment. If he had not written a dozen books on the same subject, he might be forgiven for striving, even at such length and so solemnly, to resolve his difficulties. But, by the time he conceived *The Glass Bead Game*, he should have been capable of distillation. *Buddenbrooks* foreshadowed *Tonio Kroger* and *Death in Venice*, for example, but *Buddenbrooks* was Thomas Mann's first novel, preparation for maturer, richer work. The opposite is true of Hesse, who takes far longer to say in *The Glass Bead Game* what he has already said not very convincingly in *Steppenwulf* and *Narziss and Goldmund*.

Much more has been written about Hesse the man than about his work, possibly because so much autobiographical material is ready to hand. He was a perfectly *decent man, obsessed* by the guilt of having retired from a wounded, pleading world. Perhaps, if he had realized that it all would still be there when he returned, he might have needed fewer words.

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was something of a turning point in his life.

The name of Coltrane, by the way, crops up continually during conversation with the Russians; but among Americans I know, those who are not jazz fanatics, it is unknown. Perhaps there is a theory here: that jazz is just a little bit like the Hebrew

... the Aharon.

"Through a saxoph... Czechoslovakia I met ... second day he was in Israel ... next day I was due at a ... session in Jerusalem, so he ca... along — which meant he was ... performing on his third day in ... the country."

Pereferkavich and Zabelisky have no intention of changing to

milk-warm and gentle sense of *humour of a mathematics* professor. Nahum, who arrived here the same month, is on the electric piano in Platina, though he is also a violinist — on leave — with the Israel Broadcasting Symphony. Lev, on the electric bass, arrived in Israel in December, 1971, and has already been

Juan; *unfortunately, whenever he* has to perform the act of intercourse for his country and not to satisfy his own lust, he is stricken with impotence. This proves to be ... disguise, his im... so endears him to the ... that they tell him ... thing. In the end he ruins his ... tionships with them because ... loses his job, and sleeps with ... for pleasure — and they find ... resultant ardours unen... able. Pleasant, light, ... garian humour soothes the ... ves.

... precinct 87 normally rates the ... of all in my opinion, but "Hail ... Chief" is a dismal failure, ... usly a potboiler *dashed off* ... little thought. Its only ... ming moments are provided ... wonderful speech by Meir ... r to a girls' school on how to ... t when raped. This alone ... rves to be immortal.

... he Truxton Cipher" is a ... ghtful, well-plotted thriller, ... ng plenty of suspense and a ... deal of knowledge of how the ... rican Navy works. The book ... off at a cracking pace, with a ... over rammed by a carrier, ... heavy loss of life: the ... agonist is apparently to ... e, and faces stern condemna... n at the court of enquiry. Ex... nating himself by grit and brain ... om the tangled web woven ... ound him, he wins our full sym-

pathy and admiration: *the only* weak moment in the book is the concluding apology for the villains, apparently to show that American naval officers, men and women, cannot be really bad, rather like Wouk apologized for that lunatic captain of the "Caine."

"Crime by Chance" and "No Holiday for Crime" both deal with the problems of fictitious Los Angeles policemen and policewomen; the books are somewhat similar to each other, both in approach and treatment. We see the police dealing with large numbers of crimes, great and small, at the same time, instead of concentrating all their energies on one wicked murderer, as they do in most books. The police also have private lives and some moments of relaxation. The resultant mixtures provide some very good reading indeed.

"If You Can't Be Good" is a real gripper, with a new type of sleuth, a historian, hot on the trail of a bribe-taking senator. His historical research proves that the lovely sexpot is a very nasty little girl indeed, and it is with considerable pleasure that we see her deprived of the fruits of her horrible schemes. The dialogue is as crisp as the action is fast: this *is not a book for those* who want to drop off to sleep fast.

Composer-saxophonist Roman Kunsman, pianist Nahum Pereferkavich, bass-guitarist Lev Zabelisky, pia...

هكذا من الأصل

Understanding David

To The Jerusalem Post Literary Editor

Sir, — I should very much like to congratulate the editors of *The Jerusalem Post* for the generous and tasteful lay-out, the fine technical effort, and the beautiful collection of illustrations they brought to their critique of my book "The House of David" (your issue of May 26). A pity to have wasted it on Moshe Kohn's petulant and parochial review. He is quite right. He is not a scholar. He is a pedant who flails his exegetical cleaver about with all the predatory gusto of a butcher...

Kohn would have his Samuels, *Sauls, Davids, and Solomons* quarantined from history. He would have them mass-produced in the plastic of his own unintelligible taboos, wrapped in the folds of his own righteousness, and hawked over the counter to the unquestioning faithful. He would have his prophets and kings interpreted only by priests. He would have the misfortunes of the great, if not indeed of us all, blamed conveniently on the vengeance of his ancient God of Wrath — even unto today...

He is blind to the fact that we can come to a better understanding of the nature of Man and the purpose of God from a study of the mortal sins of great men, as well as their great and saintly acts...

To mention not the least of his critical atrocities, Kohn cleverly eschews any tendency toward chauvinism. He then licks his chops and dwells repeatedly on the contention that my sources "are all in English", without any reference to "the *classical* Jewish sources"; that the Bible is "apparently not accessible to him in the original" — and then Kohn trumpets triumphantly: "He uses the Revised Standard Version Bible of the National Council of Churches of Christ!" (Exclamation point mine). Excelsior! As though the RSV had been prepared by the same folks who brought us the Protocols of Zion!

A thousand turbulent years having passed between the Age of Saul and the Roman Era in the Orient — Judaism having evolved not a little in that period — why in the name of sweet reason should the Talmudic Sages have had a more pristine insight into the historical record of the United Monarchy than the eyewitnesses who gave us the Biblical record itself, or than the honest and dedicated scholars of today — regardless of race or creed or language? Since when has proximity per se — in this case the proximity of a thousand years! — been the required concomitant of knowledge and wisdom? Can anyone have a monopoly upon them?

Does the ill-natured Kohn object to the frequent resort by Israeli students of Biblical history to the insights of an Alt or a Noth, an Albright, a Wright? Or a Yadin, an Aharoni, a Tadmor? Have they operated *in vacuo*, as Kohn would have readers believe I did?

Beyond that, is he not aware of the intellectual quackery he employs in daring to compare the mighty purposes of the Talmudic Sages (who sought to renew *Judaism* with the fire of life itself) with the totally different — though equally valid — purposes of the sages of our own time, who have sought to round off the hard edges of our jingoistic species — of all of us — with the fire of tolerance and inquiry and historical insight? Are men like these not valid sources, even if not all of them are listed in an Appendix of "selected sources" intended not for Kohn but for the general American and British readership?...

He grants that the Biblical record contains "contradictions, paradoxes, and gaps" — and then *demands the* unique right to fill in the blanks himself, to choose the sole savants who should, or to grant exclusive literary licences to those authors he deems worthy. He vetoes the literary adventure. He would drain it of the spark of "imagination" or "intuition"...

How many more times is Kohn's Hebraic David to be locked in holy war with the Christian David or the Moslem David? There is the David of the Israelite United Monarchy. He existed. He was not a creation of the Talmudic Sages. And he exists. The common heritage of an enlightened mankind. Not the dusty heirloom of the *pale* mentality.

JERRY M. LANDAY
Washington, D.C.

Moshe Kohn comments:

1 — I am not trying to quarantine anyone from history. I *would* like to quarantine "my" Samuels etc. from the writers of texts for comic-strip balloons who mass-produce historical characters and events in the Technicolour of their own bedazzling preconceptions.

2 — No, I do not assume that the RSV was "prepared by the same folks who brought us the Protocols of the Elders of Zion." But there are more scholarly and more accurate translations of the Bible, such as the Oxford-Cambridge "New English Bible" (which I use, even though there is a crucifix imprinted on the dust jacket and binding, with an assist — in cases of doubt, and there are many — from the Jewish Publication Society translation and the Cassuto-Hartom (Hebrew, alas!) commentary.)

3 — We can come to the "better understanding" Landay advocates only after first learning and digesting the facts — in this case, the Biblical record of the sayings and deeds of Samuel, Saul, Amalek, David, etc. Landay in places ignores or glosses over the Biblical account and in other places invents statements, thoughts, motives and happenings for which there is no warrant in the Biblical or any other record. To this criticism of mine, which I detailed in my review, Landay does not address himself in his letter.

Always with us

THE HUMAN FACTOR IN SOCIO/ECONOMIC DEVELOPMENT, by Joseph Chary. The New Economic Society (Economic Synthesis), St. Louis. 236 pp. $10.

RICH AGAINST POOR, by C.R. Hensman. Penguin, London. 288 pp. £2.65.

Moshe Ater

BOTH THESE books are concerned with under-developed countries, their plight and their efforts to relieve it. Both go beyond the borders of conventional economics, stressing the importance of social factors, in particular of voluntary cooperation. But otherwise they are worlds apart.

Chary — an Israeli, one-time acting director of our Institute of Productivity, later adviser and lecturer abroad — is a practitioner of managerial, agricultural, and, in particular, industrial, development. He *believes* in progressive capitalism, in the social role of private enterprise, in the humanizing tasks of institutions, and in cooperative societies: he quotes approvingly Schumpeter's dictum: "There are no profits without development, and there is no real development without profits."

Hensman — a Ceylon-born freelance writer — is a Maoist, and all development aid, whether monetary or in the form of technical assistance, is for him but a deceipt, part and parcel of the unsavoury capitalist strategy aimed at subduing and exploiting the "hungry two thirds" of humanity (the world's "tri-continental south" as he puts it). At best such aid fortifies the position of rich elite-groups, associated with the imperialists and acting as their local slave-drivers. "While the rhetoric in the "aid"-giving nations speaks of heart-felt concern and altruistic service, the reality is a deadly war against the poor, involving invasion, torture and devastation." The only way to improve the lot of the poor, according to him, is by direct action, as in Cuba and China, and in revolutionary activity in western countries.

The book was written when the Vietnam War reached its peak, before the stupendous rises in commodity prices, and before the current upsurge of world terrorist activity (Arab and other). Many parts of the book are by now outdated. The conflicts have deepened both among the rich and among the poor nations. China has come out in support of President Nixon and Hawatma. The reality is obviously much more complex than Mr. Hansen sees it. But the threat of "worldwide catastrophe" which he forecasts has not been laid to rest.

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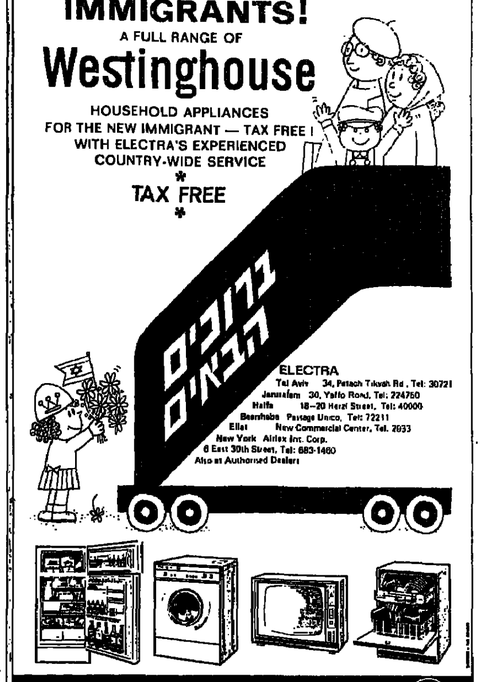

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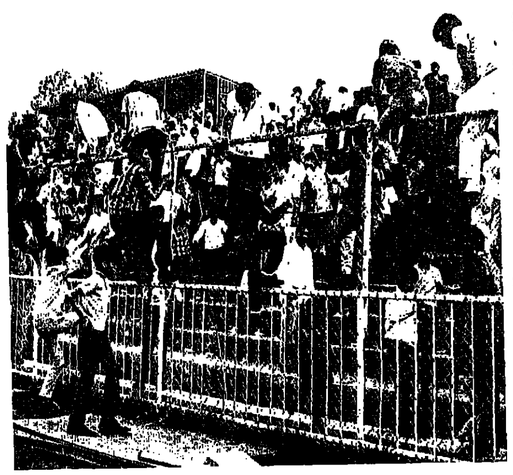
CRISIS IN FOOTBALL

Israel's failure to make it to the World Cup finals again this year is only on indication that there is something very wrong with football in this countr PAUL KOHN talks to some of the people involved in running the gam

Let's purge this choler without letting blood—Shakespeare. (David Rubinger)

(Right) Young blood ne its course, lad, And every dog his day—Kingsley. (Assaf Kuttin)



(Below) Wild animals never kill for sport—Froude. (Rubinger)

THE ISRAEL Football League season ended last Saturday, scaled by the long drag into late June. Yet hundreds of thousands of Israelis, like many millions everywhere, will still be turning on the telly for the football feast from Germany. As we sit glued to our sets watching the World Cup finals, the football fans among us feel a twinge of envy. Why wasn't our football team among the 16 finalists? Why can't the long-suffering Israel football public also be provided with a little of the sophistication of the game?

"I am very sad that we are not in Germany. I still do not know how we managed to lose to Korea, where a win would certainly have seen us through to the finals," Menahem Heller, chairman of the Football Association, said this week.

The defeat of Israel 1:0 in Seoul in May of last year, when the Koreans scored their winner in the 117th minute of play (in extra time) had far-reaching effects on Israel soccer. That one goal knocked the wind out of all Israel's international hopes, and football here had now to look inwards. The opportunity to build a new national team, educate players and supporters alike, and improve facilities, presented a challenge to the Football Association.

Indeed, the F.A. did a fine job in its administration and organisation of local football. Its greatest achievement was to get League football off to a full programme on November 17, three weeks after the Yom Kippur War. The war and its immediate aftermath were the reason for the League season finishing only last week. It was because many teams could not be at full strength in the early part of the season that the F.A. decided to hold end-of-season play-offs, rather than making automatic promotions and relegations as in previous years; and these qualifying matches will start tomorrow and continue for several weeks.

IT IS NOT on the administrative and organizational level that Israel football is still found wanting; it is in the education of those on and around the playing fields, and among those who should provide a better deal for the fans, who after all pay to see the game and keep the clubs going.

Three of the past year's blunders are indicative of what is seriously wrong with the game in this country. The first goes back to that unfortunate day in Seoul last May. The fact that Israel lost, when confidently expected to win, has to be taken as one of those things in sport. But that David Primo kicked the Asian referee, that George Borba punched him and that Yeshayahu Schwager swore at him at the end of the game, shows an amazing lack of self-control and failure to prepare the national team properly for competition abroad.

A second embarrassment occurred in Jerusalem last month. The Australian World Cup team, stopping over in Israel on their way to Germany, was scheduled to play a national Betar side. The match was cancelled shortly before kick-off because the pitch was strewn with glass bottle splinters, which the Australian team leaders considered a hazard for their players. The broken bottles were presumably there from the previous Saturday, and the host club had not bothered to check the state of the field.

WITH SUCH irresponsibility at the club level, it can hardly come as a surprise that fans run wild. It was the supporters of Jerusalem Betar who caused this season's third shameful scene when they crashed the barriers at the Petah Tikva Hapoel ground during a cup match last month, leading to a free-for-all on the pitch involving players and police as well. And don't let us forget that the horrible sight of men hitting out with iron bars and bottles at a football match in Israel has nothing to do with drunkenness or racial feeling which are the explanations offered for such behaviour elsewhere.

Aharon Yadlin, the new Minister of Education — a former president of the Football Association — hit the nail on the head when he said that clubs had to be held responsible for the behaviour of their supporters. The government has some means of "influencing" the clubs to exercise their responsibilities: it provides all National League clubs with a IL34,000 grant at the end of the season. It also has a say in the distribution of Sportoto football pool funds, which benefit National League clubs to the tune of about IL50,000 annually.

The Football Association, too, has means of punishing players and clubs. Its disciplinary committee ruled that Jerusalem Betar may not play in Jerusalem during the first half of next season, and that its games may not be played before spectators.

The F.A. is trying to raise the level of the executives running the clubs. Together with the government Sports Authority, it it running club management courses at the Wingate Institute.

"This should at least lead to good order and cleanliness at the grounds, and cut out the buying and selling of games," suggested F.A. spokesman Ya'acov Erel.

DO PLAYERS influence the crowd, or does crowd behaviour affect the players? International referee Moshe Ashkenazy states categorically that it is what happens on the field that affects the spectators. "The temperature emanates from the field," he said.

He feels that crowd behaviour poses a serious educational problem in Israel.

"People have to be taught that in a football match one team wins, the other loses, and it is not a matter of victory at any price. For Israel supporters, their own player is always right, regardless of what the referee rules. The moment a player protests the referee's decision, the supporters of that team are right behind him, and often not in a sporting manner either."

Also, he says, for needle matches, many local fans come to the football ground not to enjoy a game, but with the attitude that their team must win, "or we'll break the referee's head."

Moshe Ashkenazy has refereed international matches in Asia and Europe. At stadiums there he found a private room for referees and linesmen, with showers, comfortable armchairs, drinks and cakes; and no one would dream of entering this room without first knocking on the door and then apologizing profusely for disturbing the occupants.

AT ISRAEL'S stadiums, a room for referees is unheard of and Ashkenazy is often lucky if he and his linesmen are given a bench to sit on before the match and at half time. A referee needs a few minutes of calm before a game and during the interval; but players and officials, and often fans too, approach the referees, offering their unsolicited opinions — and threats.

A common, but not very pretty sight at Israel's grounds is a general rush onto the field by club officials, attendants, reserves, the masseur, and sometimes fans, when a player is hurt or when those on the sidelines disagree with a decision by the referee.

And this is where our refereeing differs from that in other countries, where argument with the referee is just not tolerated. Asian referees in particular simply cannot understand such discourteous behaviour. Referee Ashkenazy draws attention to the refereeing at the World Cup, where some of the finest and most famous players in the world have been given some firm words from referees and accepted them without argument.

Detested sport that owes its pleasures to another's pain—Cowper. (Kuttin)

THE LACK of facilities for referees, players, the paying public, all affect the standard of football in the country.

"If we don't improve facilities for all, we will have no progress in Israel football," says Ashkenazy.

At present, there is an almost total disregard of the public, even at the country's best grounds, like Bloomfield Stadium in Jaffa. Your seat ticket at the most expensive gates will be numbered, but the chances are very slim that you will be able to sit on that seat — and there is no attendant on hand to whom to appeal.

THE SPORTS press, too, is much to blame for this situation. At the Bloomfield Stadium, where international matches are now played, there is no press box, and no telephone available for pressmen. Even the press seats are, as often as not, occupied by anyone who can get there first. The comments of visiting newsmen have not been complimentary.

The Israel F.A. seems touchy about the way the public and the press are treated, but passes the buck. F.A. chairman Menahem Heller said improved facilities are more a matter for the Government and local authorities. "All over the world it is the municipalities who build the stadiums, but here they lack an appreciation of sports." He urged the Government's Sports Authority and the Minister of Education to devote more thought to these problems.

The F.A. is now turning its thoughts to educating players and the public in the laws of the game. It has distributed explanatory booklets and has worked out a points bonus system whereby a player appearing before the F.A. disciplinary committee will automatically lose 120 points in the "Players Fund," worth about IL300. The F.A. also employs a private detective agency, which has in the past managed to uncover attempts at bribery and warn players and clubs.

ON THE BRIGHTER SIDE of the past year's football, one can point to the rebuilding of the national team under coach David Schweitzer. He has brought in some young players, though they have not yet been seriously tested during a quiet international season. Most notably, Israel beat Australia 2:1.

Because of the war, clubs were forced to call on youth players from the age of 16 to make up their first teams. Many of these youngsters established themselves in the first elevens, and held their places until the end of the season.

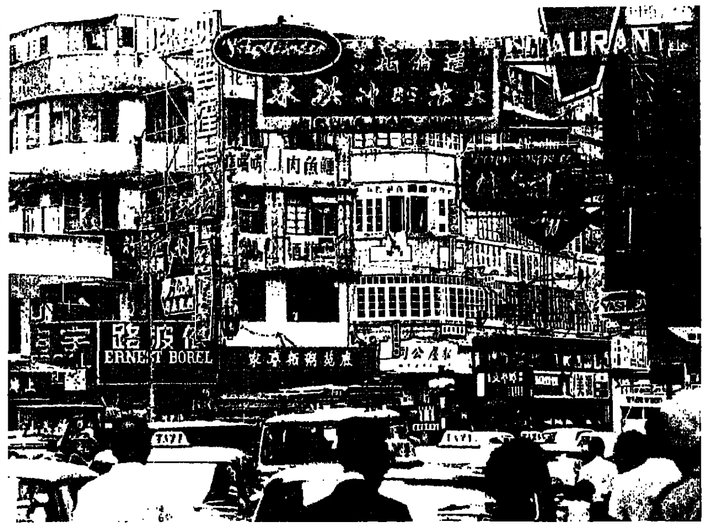
Netanya Maccabi won the National League championship from Tel Aviv Maccabi and Jerusalem Betar. A feature of the League season was the small difference between all the clubs in the first division. While Netanya Maccabi scored 32 goals, bottom-of-the-table- Haifa Maccabi scored 33. Second-placed Tel Aviv Maccabi scored the same number of goals as 15th-placed Ramat Gan Hakoah. The notable difference between the top and bottom clubs was in defence. The weakness of Israel club football was in attack, where no National League team managed to score more than 36 goals in 30 League matches.

Next season promises to be more lively, at least on the international level. In September, Israel will play in the Asian Games in Teheran. In November, Rumania is scheduled to play here, followed by Switzerland, Germany "B" and Sweden.

While Israel will remain in Asia in soccer, it will endeavour to get a foot into Europe, too. Next year, Israel teams will make their debut in the "Inter-Toto" cup. During the Christmas holidays, Israel will also play host to a European youth tourney, which, it is hoped, will become an annual event here.

هكذا من الأصل

Shopping in Hong Kong and Israel



MARKETING WITH MARTHA / Martha Meisels

I MET MY mirror-image the other day. Her name is Michele Kay, and she writes a column called "The Hong Kong Shopper." It appears every Saturday in the "South China Morning Post," one of Hong Kong's four English-language dailies. Of the Crown Colony's four million people, one per cent is non-Chinese, mainly British or American.

Like myself, Michele used to be a full-time reporter for her paper. And like me, she met her husband on the newspaper staff. Keith Kay, an American, is today a CBS television producer in Hong Kong, and came here to help cover the Kissinger and Nixon visits. Michele is an Egyptian-born Jewess raised in Hong Kong, where her parents still live. The Kays have two children.

Unlike my column, Michele's is an outgrowth of a book she wrote three years ago, also called "The Hong Kong Shopper." She and an American girl there, Karen McDonald, were struck by the fact that there were several guidebooks about the scenery and historical sites of the island, but no guide to shopping. Hong Kong is a free port, and many tourists flock there to shop, not to sightsee. Their 200-page book tells where to buy anything from a tailor-made suit to a custom-designed paper lantern.

"You can buy virtually anything in Hong Kong — if you know where to go to find it," Michele says. But there are no big department stores. Instead, there are endless small shops, stalls and workshops. "It is the dream of every Chinese who flees from the mainland to Hong Kong to open his own shop and save enough money to go on to America — though he usually doesn't.

The shopping guide is based on personal research into every shop mentioned, Michele told me. She said the official Tourism Association boycotts her book "because we ignored the official recommended-for-tourists emblems it issues." Michele and her co-author contend that these emblems are given out unfairly, allegedly on a kickback system.

IN HER WEEKLY column, Michele writes about new shops and answers readers' letters, of which she receives about 25 a week. Many of them are from the wives of resident American corporation executives — women who have plenty of money and little to do in Hong Kong except go shopping. These are very different from my own readers' letters, which come primarily from new immigrants struggling to adjust to Israeli incomes and prices.

Lately, though, Michele has been thinking of taking up the subject of food products, since the cost of food has risen "astronomically" in Hong Kong this year, as it has almost everywhere in the world. The Government has recently instituted a Consumer Council, but its job is mostly to protect the Chinese population from such recent scandals as profiteering in rice. Michele, with an eye to her English and American readership, will concentrate more on Western-type food products. These, like most other foods, are all imported into Hong Kong and although duty-free, are sold at tremendous markups. Her own family, Michele says, eats Western food "because it would take my household help too much time to prepare the complicated Chinese dishes."

As with working women everywhere, Michele finds that her salary barely covers the cost of domestic help and the education of her children. They must go to private schools, as non-Chinese children are not admitted to the free public schools. While visiting in Tel Aviv, Michele has been particularly impressed with the nursery school and playground facilities for young children.

Meeting with Michel caused me to clear out my own box of readers' letters. I found several asking where one can buy whole-wheat flour for home-made brown bread, particularly in the Haifa area. I did not have any luck locating a place near Haifa, but I do have a Tel Aviv address which will send this and other health-food products to any part of the country, pay-on-delivery.

By early July, the new supply of whole-wheat flour from the Shavuot harvest should be available at Beit Hatsimhonim at 107 King George St., Tel Aviv. Proprietor David Paz could not yet tell me the price per kilo as it will be somewhat higher than before. But he said consumers could order by mail or phone (03-222820) and he would dispatch the flour as soon as available to the nearest post office for collection and payment. You should ask for *kemah hita m'leya* in Hebrew, or simply whole-wheat flour in English, and specify the quantity you want.

WHAT IS THE life expectancy of a bathing suit? More specifically, a reader asks us, how long can a big-name suit be expected to last? She complains that in two successive years, new Gottex bathing suits "started to come apart" early in the season. Last year, she returned a suit to Iwanir, where she bought it, and managed, after some argument, to have it exchanged. This year she has a similar problem.

I put the question to Gottex house-model Tami, herself a proficient swimmer. "A properly cared for bathing suit," she said, "should certainly last several seasons" (probably longer than it stays fashionable). By "proper care," she means rinsing out the suit in a mild detergent and cool water each time it has been used, and hanging it out to dry in the shade.

One should be careful of sharp fingernails when handling a bathing suit. The new fashion suits are made of thinner fabric than they used to be, but Tami says they are just as strong "and keep their shape even better than the older elasticized types."

If a suit nevertheless comes apart at the seams or displays some other defect early in its life, the customer should certainly return it to the place of purchase — which should pass it on to the manufacturer for inspection and possible redress. This applies to all makers, not just Gottex.

AN ADVERTISEMENT in *The Post* magazine of June 7 featured an attractive dress under the heading, "The Trevira Touch." But the ad — complains a reader from Rehovot — fails to say where the dress can be purchased, how much it costs, or any other details. Such omissions, she charges, causes "frustration and immediate lack of interest."

I brought up the matter with "Dr. Jacobson Advertising," which had placed the ad. The agency pointed out that its intention was to promote the fabric known as "Trevira 2000," and not to sell specific dresses. The dress pictured is unavailable (it was either someone's own dress, perhaps custom-made, or maybe not an Israeli dress at all). The consumer was simply "being encouraged to "look for the Trevira label" in knitwear or yardgoods.

Such advertisements are known in the trade as "institutional advertising," in contrast to "item advertising." I, too, prefer ads which show a specific product, give its price and tell you exactly where to buy it. In the fashion trade, it is possible to combine the two types of ads — e.g., by showing a Trevira-fabric dress by a particular dress manufacturer.

In Israel, the majority of fashion ads are still the institutional type — simply urging consumers to patronize a particular store or a particular manufacturer. Our supermarkets are more likely to advertise specific products "on sale" for a given week, but most of our fashion retailers are too small to be able to afford the type of advertisement my reader is seeking. However, our department stores, of which Hamashbir Hamerkazi has a countrywide chain, could well run picture ads which give details of price, sizes and colours.

Speaking of ads, I was amused by the Tnuva advertisement in the Hebrew press on the day of President Nixon's arrival. "White Day at the White House," proclaimed the ad, which reprinted a news item relating that President Nixon often eats a cold plate of cottage cheese and fruit for his "noon-time meal." What Tnuva failed to point out is that in the United States, the noon meal is traditionally a light lunch — and President Nixon undoubtedly has some kind of meat, poultry or fish for dinner in the evening. The Tnuva "White Day" campaign is designed, as I pointed out a few weeks back, to encourage the Israeli public to institute one day a week when dairy products would be featured at all three meals for economy reasons.

CULINARY NOTES / Haim Shapiro

No beefing about beef

ONE OF THE side effects of the rising cost of beef is that some of us, when we do invest in it, have little idea of how to cook it. In addition, the infrequency of our visits to the butcher leads to an estrangement from that most important member of society. The result is that we can have no assurance of satisfactory cuts of meat.

None the less, whether out of nostalgia or a desire to impress company, we would still like to serve beef once in a while. Unless one has a more than casual relationship with the butcher, it is a good idea to avoid buying steak. Even at astronomical prices, the supply of the high-quality cuts is limited and the butcher does not sell them to customers he barely knows.

Rather, one should concentrate one's thoughts on the cooking process by which meat is first browned in a little fat and then cooked slowly in liquid. This procedure, known as braising, is the basic method for making everything from Irish stew to Hungarian goulash. The liquid in which the meat is cooked may range from water to soup stock, wine, beer, or tomato sauce. The important rule for this type of cooking is that the meat must cook for a very long time (at least two hours) over the least possible heat.

IN VIEW of the expense, it would seem reasonable to invest a little extra effort and prepare a dish which, while not necessarily better, is more impressive, such as *boeuf bourguignon*. For five or six people, use a kilo of beef (one of the cheaper cuts may be used, but it should be lean) cut into slices about two centimetres thick.

Traditionally, the meat is marinated in dry red wine for a few hours. Empty a bottle of red wine (such as *Adom Atio)* into a large bowl. Immerse the meat and add a few bay leaves, some thyme, pepper and a sliced onion. If the meat has been kashered, there is no need to add salt.

After the meat has sat for some hours, peel a kilo of very small onions and brown them in oil in a large, heavy pot. When the onions are nicely browned, remove them and put them aside.

Meanwhile, drain the meat well saving the liquid. Dust lightly with flour and brown it in the oil from which you have removed the onions. When the meat is well browned on all sides, pour in the wine, cover tightly and cook on a very low flame, preferably on an asbestos mat to keep the meat from burning.

After about two hours of cooking, add the browned onions. In a frying pan, cook about 200 grams of whole fresh, cleaned mushrooms. In the absence of fresh mushrooms, tinned mushrooms are a barely acceptable substitute. When the mushrooms have cooked for about ten minutes, add them to the meat and onions and cook for another 20 minutes.

Serve the meat on a large platter, garnished by the onions and mushrooms. A very suitable accompaniment would be the baby frozen carrots now available.

TORA AND FLORA
L. I. Rabinowitz

Irrigation

(Mike Goldberg)

Portion of the Week: Numbers, 19,1-22,1

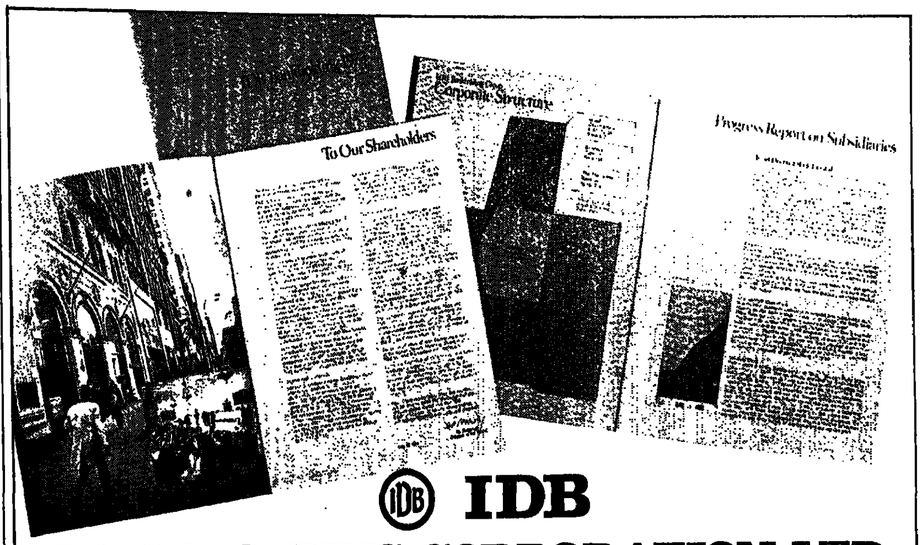
THE SURPRISE of the soldiers who crossed over to the west bank of the Suez Canal during the Yom Kippur War and saw the flourishing and fertile fields on that side of the Canal, in striking contrast to the bare waste on the other side, gave rise to a definite exaggeration. "A veritable Paradise," "a Garden of Eden," they reported enthusiastically. To me, whose fate it had been to have my headquarters in that area for nearly two years during the Second World War, when I was Senior Chaplain to the British Army in the Middle East, it was clear that they would soon realize the truth.

It was a noisome, pestilential area, teeming with flies and bugs and other insects, and the water was infested with bilharzia. Nevertheless, the fertility was a fact: waving palms, mangoes and limes and oranges, maize fields and gamoose. It was the direct result of a simple fact. The Sweet Water Canal had been dug prior to the cutting of the Suez Canal and running its length, primarily to provide water for the labourers on the Canal, was subsequently used for irrigation for the fellaheen who established farms and villages in the area.

In other words, the mere existence of water can literally turn the desert into a garden, and the realisation of this is suggested in the portion of the Bible which will be read tomorrow, and is hinted at even more strongly in the translation of the verse by the Pseudo Jonathan Targum.

WHEN THE TWELVE spies came back from their survey of Eretz Yisrael, they brought back with them grapes, figs and pomegranates. These luscious fruits must have made a profound impression on the Children of Israel and caused a longing for them. If they refused to enter the promised land and thus be unable to enjoy them, why could they not find them in the desert?

And so, when they turn to Moses and complain about the lack of water, they express themselves thus: "It is no place of seed, or of figs or of vines or of pomegranates; neither is there any water to drink" (20,5). It appears, although it is not certain, that the Targum referred to regards the last word as meaning not "to drink," but "for irrigation." If only water were available, the wilderness of Sinai could become, as the Sweet Water Canal had made the west bank of the Suez Canal, "a place of seed of figs, of vines and of pomegranates."



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Total Assets	4,494	6,362	9,496	11,639
Total Capital Funds	202	278	385	503
New Operating Income	21.3	29.3	36.5	50.3
PER ORDINARY SHARE ASSUMING CONVERSION OF ALL OUTSTANDING PREFERENCE SHARES AND CAPITAL NOTES TO ORDINARY SHARES				
Net Operating Income	IL.3.99	IL.5.09	IL.6.00	IL.7.01
Net Income as Percentage of Nominal Value	19.9%	25.4%	30%	35%
Cash Dividend	IL.1.40	IL.1.68	IL.1.68	IL.1.68
Bonus Shares*		2%	20%	

* In June 1974 the company announced a 25% share bonus would be distributed to shareholders of record as of August 30, 1974.

Copies of the 1973 annual report, in English or Hebrew, may be obtained by writing to the Secretary, IDB Bankholding Corporation Limited, 27-29, Yehuda Halevi street, Tel Aviv, Israel or to Israel Discount Trust Company, 2 East 43rd street, New York, N.Y. 10017, U.S.A.

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GALLERY GUIDE

Jerusalem

Meir Ronnen

HONORE DAUMIER — "Les Gens de Justice." masterworks by the great French satirist. (Israel Museum Library.)

EXCAVATIONS AT ATHIENOU — Fantastic variety of finds from one site by first Hebrew University expedition held outside Israel, loaned by Cyprus and magnificently displayed. Pottery and script point up Cyprus' role as link between ancient Canaan and Minoan and Egyptian cultures. An aesthetic and didactic delight. (Israel Museum).

BEYNONI DRAWING — 13 Israeli artists investigate, clarify and define changes which have taken place in drawing as a concept and means of expression. The result is the rise of an Israeli "school." (Cohen Hall, Israel Museum).

JEAN LE GAC — Works on various themes in photo images and text in French & Hebrew by post-conceptual artist-photographer (Israel Museum).

AVIHAY AYAL — Bezalel graduate, subsequently trained at the Central and Hornsey Schools of Art, shows masterly colour prints that mix photography, montage and drawing in a manner that reconciles mild political comment, pop portraiture, nostalgic photo material and elements of hard-edge painting — and he gets away with it all. Some of the material, like the coloured heavy burned into the photo-etched image of a nude young popsie, is a bit on the banal side, but Ayal is clearly a young man to watch and this show is certainly worth a visit. Local students will also have something to learn. (Artists House Sales Gallery). Till Till July 12.

YAACOV ALONI — Canvases and varnished gouaches in a manner that combines abstract expressionist technique with grids and geometrical figures rendered in line and placed over the painterly background. (The Little Gallery, 27 Salmon), 12-2, 6-12. Till July 12.

PORTRAITS — By over 300 contributors. Only a few quality as real portraits or real paintings but it is worth seeking them out; there are some competent sculptures too, but not a single flash of inspiration. (Artists House).

ASAF DEKO — Recent works (Artists House) From Thursday. Till July 17.

JENNY LUSTIGER — Semi-formalised heads of sad ladies that are very poorly composed, in both watercolours and oils, by fairly recent settler from Belgium (Shats Gallery, Rehov Schatz). Till July 13.

NINA ZANGER — Pottery, from her recent show at the Haarets Museum (Debel Gallery, Ein Karem) Mon.: 5-11 p.m. Tues., Wed., Thurs.: 11-1 6-7 p.m. Sat.: 12-2 p.m. Closed Fridays and Sundays. Tel. 417755. Till July 16.

JEAN HALL KOSLOFF — Postcus turned painter, but the results indicate that this show should not have preceded basic instruction. The "literary" oils are beneath comment; but the pastel landscapes, particularly an affective rendering of an onion spire and trees, indicate the presence of talent and sensitivity, which might be nurtured by a competent teacher (Dagush Gallery, Ain Rogel, Abu Tor). Till July 13.

ARTONOMY — Show of "systemic art" by Zion Avital, who has developed a standardised system of evaluating art and design factors. (Hebrew University National Library).

ANNA ANDERSCH MARCUS — some beautifully handled gouaches of Jerusalem (Nora Gallery, 9 Mamers, Tel. 32849). 11-1,4-6. Sat. 11-2. Till July 8.

Tel Aviv

Gil Goldfine

THE TEL AVIV MUSEUM — NEW BUILDING (27 King Saul Blvd.) — Permanent exhibition of Impressionist, Post Impressionist and Israeli painting and sculpture, the largest and most comprehensive Israeli collection of the century. Hours: Daily, 10.00 a.m.-5.00 p.m.; Friday 10.00 a.m.-3.00 p.m.; Saturday 5.00 p.m.-10.00 p.m. Tel. 257361.

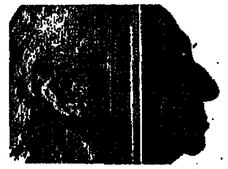
OSIAS HOFSTATTER — Drawings and watercolours by established Israeli expressionist. (Ein Chen Rubinstein Pavilion, 6 Tarzat.)

ANNA TICHO — Jerusalem landscapes by the grande dame of the Capital's art community. (Tel Aviv Museum, 27 Shaul Hamelech).

AVIGDOR LUISADA — Veteran Israeli shows oils depicting abstracted organic systems. Intestinal shapes are intricately woven into close-knit designs of a semi-plastic nature or rendered as pulsating forms. Even his severely delineated canvases of geometric composition possess a quality of being part of an organic substructure of microscopic crystals. Colour is quiet, sensitive and generally limited on each canvas: fleshy pinks, pastel umbers, neutral greys and warm greens are favourites. The nicest picture in the show depicts intertwined strands of seemingly green foliage. The parts form a solid mass of vibrating nature visually suspended in limbo and slightly extended in front of a warm, grey background. In all cases Luisada's technique and professional ability is apparent. (Lelvik House Gallery, 30 Dor Hesh).

DANIEL PERALTA — of Kfar Saxld is a hard-edge abstractionist who, like so many others, has been influenced by perceptionist Vasarely and purist Ellsworth Kelly. Peralta exhibits shaped wall hangings and free standing structures, both constructed of wood and coated with acrylics. All the pieces are limited to two colours as extremely bright red which acts as the colour field and an electric blue that is used as a visual catalyst for perceptual responses of advancing and receding shapes. The two pure colours vibrate against each other, causing hard edges between them to visually soften because of an inability to keep a constant retinal focus. The wall hangings are enjoyable pieces despite the monotony of limited hues but the standing structures are clumsy and graceless. Peralta is on the right track when he works with angular, flat, polygonal shapes, nongeometric and non-arithmetic, and develops a dynamic interaction between colour, shape and line; but a broadening of his spatial thinking is recommended. (Kibbutz Painting and Sculpture, 25 Dor Hor) Till July 11.

NANDA — Recent paintings of followers of Ernst Fuchs and Fantastic Realism, a graduate of the Bucharest Academy of Art who has been in Israel since 1964. The paintings, produced in a combined technique of egg tempera and oil glazes, are technically sound but artistically dull paintings. Only two or three of the 15 panels on view achieve a proper level of accomplishment as necessary to make this particular style live and breathe. Her invented images are unpoetic and not really "fantastic." The situations and iconographic mixtures are also on the dull side. With the exception of mediocre flesh painting, Sanda draws acceptably and brings off some nice tight renderings of inanimate objects and textures as in "My House" (14), "House of Cards" (5), and "Carousel" (12). (Old Jaffa Gallery, 14 Mazal Arie) Till July 17.



Head by Avihay Ayal (Jerusalem Artists House).

SNAFIRA PINES — Oil Paintings (Chemerinsky Gallery, 36 Gordon) Opens Sat. eve.

TZEMAH SHAT — Naive painter shows recent oils. (Gallery 7, 7 Kikar Hamedina) Opens June 29.

PRINT WORKSHOP — of the Painters and Sculptors Association hangs their annual show. (Tzavta Gallery, 16 Ibn Gvirol) Opens June 30.

GROUP SHOW — of student work from the center's art classes. (Rastai Cultural Centre, Kfar Saba)

ANNUAL SHOW — of paintings by students from the local workshop. (Petah Tikva Yad Lebanim).

LILIANE KLAPISCH — recent paintings by Jerusalem-based artist. (Binet Gallery, 49 Frug).

MICHEL KEMP — Etchings (Nahat Gallery, 31 Gordon).

PICASSO — With his usual verve Picasso virtually attacked the cardboards and "masked out" 20 brilliantly coloured, beautifully drawn "Imaginary Portraits." This exhibit represents the lithographic suite produced from the original gouache paintings, the vigour, enthusiasm and tensity of the then aging master is inspirational. (Delson-Hechter Galleries, 24 Simtat Mazal Arieh, Old Jaffa).

SHULAMIT KESSARY — provides us with illustrative canvases using the female body's circular motif as a basic design element. (Lim Galleries, 170 Ben Yehuda). Till July 5.

HEBB LAUTMAN — Lautman combines passages from Biblical sources with inventive images directed at interpreting his hand-written quotations. The results are loosely composed, rhapsodic watercolour paintings in vibrant hues that contain a wealth of pictorial symbols; illustrative, graphic and decorative. (Dizengoff Gallery, 98 Dizengoff St.) Till July 6.

SHEILA DVORE CASBI — Paintings (Petah Tikvah Yad Lebanim) Opens June 22, 8 p.m.

NEW WORKS — by Proesmans, Fascin, Orloff and Stern. (Modern Art Gallery) 4 Simtat Mazal Dagim, Old Jaffa).

EVA BREZEINSKA — NEUMAN — Retrospective exhibit of twenty-five years of painting in Israel. (Ramat Gan Municipal Museum, 18 Hovat Zion St.) Till July 12.

LEO NISEN — Photographs (Beit Sokolov, 4 Kaplan.)

Haifa and the North

Ephraim Harris

MIRIAM SHARON — Paintings in various media from 1963-73. She started off well with expressionist heads, *sensational in a melodramatic colour*, naturally leading to cubist line buildings (2) and an emphasised street lamp (78). The quality of the realism declines and abstraction enters, at first clumsily — she experiments continually, perhaps too much so, today in materials ("Autumn in Haifa") drawing, added lettering, etc. Finally, two approaches emerge: a pictorial drive for "Rhythm of Central Point," "Perpendicular Accident" and "Space," the second, more detached, "Diagonal," an unnumbered man and woman and the quiet collage "Swissair Tragedy." The whole is summed up by the recent gouaches, flowing bands of colour, complete, efficient and a satisfactory point at which to steady her work. (Loeb, 32b Yitkin). Till August 1.

"ACLIM" GROUP — Mainly painters in oils. The star of the show is Rahel Shavit; those sun-lit corridors and doorways are admirable, perfectly linear in architecture and shadows, smoothly coloured and each different as the painter's eye absorbs essentials. The sole fault lies where the empty white panel, perhaps expressing intimacy or secrecy, does not seem entirely right. Most of Reisman's combinations of minimal form and colour figured in his recent one man exhibition at Haifa University and were then mentioned. Gisk's paintings, like minimarvels, are reminiscent of those squat personages gazing at the viewer; otherwise they are capable, e.g. a desert scene (for its instancing of green), "Cain and Abel" and the "Servant and Rebecca at the Well." Berlinski's oils are too flat and difficult to decipher except for two stillnlifes; Yaniva's abstracts concentrate on the picture surface, the best being blues and, apart from the striking head of a man, alone realist, Levi's abstracts are explosively abstract, barely off the surface. Eliahu Gat, with a dominant brown, does introduce depth, first place to the woman at the window and the green (an exception) landscape. Gross is insufficiently represented; of two typical paintings, the lemon and brown is the better; he presents only one sculpture, two opposing fragments of cylinders, not and but probably understated. Very interesting sculpture comes from Aldouby, each in another material and conception, the black complex made up from a tree trunk, the perpendicular delicate and unequally sized white rods, a brown form which could be an incomplete parabola and, alone with movement, a sharply outward pointing black metal. (Museum of Modern Art). Till July 27.

DROHA SPITZ — Of her Sinai photographs, the most expressive are the black and white portraits of Beduins. Composition is good, e.g. rocks and erosion coming towards the viewer but often too close. Yet the superceilious camel kneeling near the happy dancing children fails to affect one as much as it once could. So Spitz has recourse to colour. The girl in blue and non-naturally coloured subjects imitate painting. Double coloration to produce sunlight, the partly green sheep, resembles badly printed postcards, nor does some kind of solarisation succeed better. She should keep to her straightforward black and white. (Main Hall, the University). Till July 3.

AMI SNIR — Oils in two styles, firstly, figurative, repetitive heads of blinkered or semi-blinkered men, not so satisfactory except for the brown (16) where they crowd down a corridor and more or less full figures, of which the best is the part collage of the physical male (1). The fairly impasto abstracts are of average competency in two instances, the impasto becoming relief, the grey (4) and the near pink (10) the result stands on a much higher level. Snir may be an artist worth watching (Keshachili Gallery). Till July 10.

DAN KEDAR — Oils replete with an Italianate Renaissance character; e.g. the faces at the windows and the rear steps of (29) facial types, classical references in (18) traces perhaps of mannerism in the headless green figure stepping out of the frame (6), a very fine piece, and the whole modernised by the insertion of machine parts. Through the low-toned afternoon colouring and, seen best when standing back, the importance of white and the existence of space, one obtains the impression of a meticulously calculated composition in which subject matter takes second place. Nevertheless subject does matter in (3) the ruler measure the distance between male and female in (36) a hungry figure eyes the apples; surrealist sex accounts for the woman chasing a human woman and elsewhere the world of fairy tales. At the same time, the only absolutely clear subject is that of the boy at breakfast, watched over by loving parents (0), another striking item. "Graphics 3" Gallery).

STUDENTS OF THE CENTER'S STUDIO Paintings and drawings. (Beit Abba Khoushy).

SALMAN DRUKMAN — Oils and acrylics. (Nahmani's Gallery). Opening Sat. 6.30 p.m.

Carmiel

OGEN, BEEEM, MAGH, HUGO-NANTES, SAAR, KILMENIK and Stern — Oils, gouaches, water-colours and serigraphs. (Cultural and Sports Centre).

Social comment by Avital Geva (Yodfat Gallery, T.A.).

Herrings, Hats as Social Comment

Gil Goldfine

Ever since Marcel Duchamp began presenting his "Readymades" in 1913, artists have been intrigued by the expressive capacity inherent in actual objects. Other Dadaists picked up Duchamp's tune and played it to death, after which the Surrealists, assemblage and pop artists unlocked new possibilities for artistically presenting everyday manufactured items. More recently, pop artists like Oldenburg and Warhol integrated object art into a society-oriented context maintaining, however, a hold on the principles of the plastic arts while infusing them with an air of contemptuous beauty. Likewise tableaux by Segal, Marisol, and Ed Kienholz rely heavily on pre-produced items of a sculptural-emotional tone, which are used to reinforce social declarations of a critical nature.

Avital Geva, a member of Kibbutz Ein-Shemer, has for the past few years concentrated on conceptual projects that revolved around his rural society. These impersonal studies were based on observed facts, almost reportage, and not concerned with aesthetic exercises. Despite the social analysis of these environmental studies they were limited academic games with little bite and no pleasurable rewards. But in his current exhibit at the Yodfat Gallery Geva shows himself to be not only a keen social critic but a sensitive visual artist in the tradition of Duchamp, Magritte and Oldenburg. With wit and satire, he has successfully cross-bred a trio of absurd surrealistic imagery, "pop" cynicism and neutral conceptual thinking.

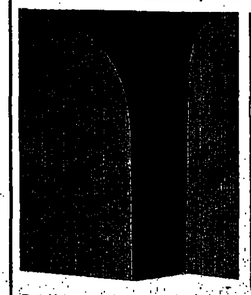
The gallery floor is lined with wood framed polyethelyne pools filled with fedora hats, neckties or herrings. These unlikely objects are being pickled in solutions of brine, oil, swampwater or slow drying cement. Individually and in proper context (on a head, around a neck or on a dinner plate) the products would cause little attention; but when assembled *en masse* in preservative baths they become extremely symbolic yet strangly aesthetic.

In essence the ponds represent a vituperative attack on the conservative, non-creative, follow-the-leader kind of attitude in Israeli life today. Geva's initial target was the Western-oriented religious establishment and their inbred ideas of preserving historic facts, therefore the hats and neckties. Contemplation and evaluation brought him to realize, however, that the faults in our society are broad-based and to pursue one provincial sub-group would only permit the majority to remain innocent bystanders. The neckties (called *dag mahaach*, "herring" in children's slang) led directly to incorporating the real fish into the exhibit. Wide-eyed and very dead, hundreds of packed herrings — which "announce" their presence at the door — are preserved in a saline solution to keep them seemingly aware of life around them. Their *fait accompli* predicament perfectly parallels our socio-political culture and epitomizes Ionesco's "Rhinoceros" philosophy which Geva freely quotes in his invitation.

FINE IMAGES

Geva has hit the critical nail on the head. His images are first-rate, and their presentation is exceedingly well done. But he insists that his ideas are of primary importance and of a lasting nature while the formal aspects of art only act as intermediaries to project the concept.

Here, however, by accident or on purpose (Geva prefers the former), the objective symbolism of our "flock" culture transcends the socio-political implications and produces a vital art form containing strong sculptural contours, homogeneous colour schemes, marvellous earthy textures and, most important, audience involvement and reaction. Despite a refusal to admit "artistic" success, I feel that when this exhibit is dismantled and thrown into the rubbish bin, Geva's anti-social complaints, laments and grumbles will be remembered because of his capabilities to produce a significant work of art. (Yodfat Gallery, 190 Dizengoff) Till July 4.



Peralta: acrylic on wood (Kibbutz Painting and Sculpture, T.A.).

Luisada: oil painting (Lelvik House Gallery, T.A.).

ORDER MUSS SEIN

Meir Ronnen

IT is a tragedy that writers, composers and artists who may spend anything from years to a lifetime over a work, or body of works, are doomed to have their creations discussed and even dismissed in a few hundred words in the press. On occasion, it is also a tragedy for the critic, who has given only a column or two in which to register his analysis, as well as describe the work in question to the public. Rarely have we felt this so keenly as when sitting down to *comment on the work* of Dr. Zion Avital, a lecturer at the Hebrew University, who is currently presenting his doctoral thesis on several floors of the National Library on campus. The exhibit, which consists of both his paintings and extracts from his thesis, is called "Artonomy-Systemic Art" and demonstrates systems in painting, music, sculpture and movement in rotation. These systems, soundly worked out as far as they go, attempt to do for art no less than that which Einstein unsuccessfully attempted to do for science: to provide a universal theory of systematic organization and, in this case, to create a new syntax with which artists and critics can make and evaluate works of art, in a manner that is intelligible and open to verification.

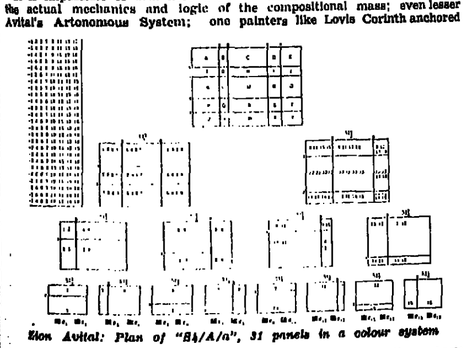
It is impossible to deal here with the actual mechanics and logic of Avital's Artonomous System; one can only note that it follows the rules of classic systems analysis and assigns each element in a work a factor that can be allied with its neighbouring ones in a manner that allows each problem to be presented as a chart or graph or as computer input, and that it is ultimately workable. For the sake of those visiting the show, however, (and who won't get anything out of their visit unless they read a good slice of the thesis) we will try to put Dr. Avital's approach into some sort of historical context.

Avital's appeal for order can only be applauded, but he is, I'm afraid discovering America 500 years after Columbus and hailing order 500 years after Brunelleschi and the Renaissance painters and architects. The *raison d'etre* of his thesis seems to be that since the decline of realism, modern painting has not had a defined system of organization. This is just not so.

Dr. Avital feels that most painters proceed intuitively and that this is a bad thing. We agree. But art in general has really only been formulated by and concerned with the few very good artists, and these, even when relying on intuitive faculties, always know exactly what they are doing and why; they work to systems of their own that have their own logic, whether the work is realistic or abstract. In general, the basis of this logic is a combination of math, geometry and the spectrum of white light in a prism.

From Van Eyck to Vasarely, nothing good, but nothing, has happened by accident (even though accidental discoveries and passages may have been incorporated along the way). All great inspired painting, not to mention music, is scientific, inspiration and intuition notwithstanding.

When that great genius, J.S. Bach, asked Frederick the Great for a theme on which to improvise a fugue in his honour, the musical monarch deliberately gave him a difficult descending one and Bach took up the challenge as a serious *problem*, to be solved scientifically. Are not Mozart's most inspired works masterpieces of logic and relativity? Leonardo was not just concerned with La Giaconda's smile, but with the mathematical relationship of the bust to the background, minus the area of the hands. Masaccio introduced perspective that was to be organised within all the inter-related triangular forms that form the basis of composition of most Renaissance and subsequent compositions. Rembrandt's "Night Watch" is all geometry; and if you make a tracing of the main compositional lines of a reproduction of any El Greco you will finish up with what looks like an abstract Kandinsky. Corot and Monet organised their more rigid landscapes on the "Golden Section," making rectangles out of the diagonals of squares and then crossing these diagonals with a horizontal line that gave them both the position of the *Schwerpunkt* in the work and the main division of the compositional mass; even lesser painters like Lovis Corinth anchored their compositions on these basic geometric divisions.



Zion Avital: Plan of "S4/A/a", 31 panels in a colour system

What Dr. Avital seems to only partly acknowledge is that most modern abstract painting is simply an extension of this great tradition and that it has equally well-defined systems of organisation, some of it based on exactly the same mathematics as the old. Picasso, part of the classical painting, was part of the bridge. So, in his own way, was Paul Klee. The whole process may be well summed up in the metamorphosis of Mondrian's famous tree. Modern abstract art gradually became more, not less, organised than classical painting, for not only did the organisation itself become the subject matter, but colour was liberated from its illustrative role, to take its rightful place with form as a set of related values (that can be judged by scientific criteria that were formulated by Itten nearly half a century back, but which were also clearly understood long ago, by Van Eyck and Vermeer for instance).

Modern art, as Dr. Avital himself is aware, is moving beyond easel painting today; artists are now working with concepts or laser beams, but the last great burst of painting genius (and I deliberately discard the passing fancies of Pop and Hyper Realism, as they are) consists of pure abstract organisations of geometry and colour by such fine artists as Josef Albers, Max Bill, Mark Rothko, Auguste Kerbin, Kenneth Noland, Frank Stella and, still going strong after 60 years of abstraction, Sonia Delaunay. All of these artists are, in a matter of minutes, able to consciously arrive at computations that would take Dr. Avital weeks to check; most curators or critics who are aware of all the compositional rules and those of the inter-reaction of colour, have after years of "exposure," achieved a state of high awareness, and have also developed an ability to visually sum up such results within minutes.

Somewhere in the middle of his thesis Avital admits that various *modern artists do use a system*, but he insists that only his systemic approach can provide a universal key. It is here I believe he errs, for common ground and criteria for judgement of all painting already existed long before Artonomy, though I doff my cap at the nature of his attempt to offer us a common set of tools.

But in his admirable formulation of a standard method of dealing with what he calls "creation rules," Dr. Avital somewhat ruefully admits that there is a point beyond which he himself can proceed only by intuition. His systemic theory also has trouble dealing with amorphous shapes and *rather founders on his starting* a work by choosing admittedly random factors; whereas a really good artist has usually assembled workable relative factors before he actually starts to compose and never leaves the whole system to chance. Further, a fully developed artonomous system, may, Avital admits, require the services of a whole team and a computer (though he terms random computer composition barbaric). To him, rightly, the computer is only a tool. What a tool it has become, by the way, in the hands of a serial composer like Vasarely...

Dr. Avital envisages one application of artonomy that is beyond the general pocket at present: a *console* with which the artist could select and project his programme of colours and shapes onto a screen and then store the best of the results on tape (much like the new typesetting electronic equipment now in use at this newspaper). One wonders if his methods could not be tested on the electronic music console used by Dr. Yosef Tal at the University.

One can't help feeling that the better painters, however, have long been way ahead of Dr. Avital: Malovich, for instance, achieved, half a century ago, a rectangle within a rectangle composition that puts Dr. Avital's comparative effort to shame. Avital's S4/A/a painted on panels according to a "score" produced by computer, is the sort of thing that was taught as an exercise at the Bauhaus and more recently at the Hamburg Kunstschule, but I found this the best of Avital's efforts.

Unfortunately for his theory, however, Avital is simply not a good painter. He notes in his thesis the gap between theory and practice and that even the nature of the application of paint has a role. Avital's assemblage sculptures just don't work and most of his canvases are stiff, raucous, and often banal, without a single redeeming original compositional idea. Instead of dramatising his system, they let it down.

The other side of the tragedy is that this column hasn't even scratched the surface of the door to an understanding of creation factors. For an interesting introduction to the ramifications of the compositional, psychological and psycho-analytical factors in painting, let me recommend Anton Ehrenzweig's "The Hidden Order of Art", first published by Weidenfeld and Nicholson and now recently republished as a Paladin paperback; and Johannes Itten's "The Elements of Colour" published by Van Nostrand Reinhold.

Ministry of Health

COURSES AND EXAMINATIONS FOR PEST EXTERMINATORS

Licence and permit to work as a pest exterminator.

The Licensing Law, 1973, forbids anyone from engaging in gainful employment as an exterminator of insect pests and vermin, unless he is in possession of a licence issued pursuant to this law. To receive the required licence, it is necessary to obtain a permit to engage in gainful employment as a pest exterminator.
This certificate is given on the strength of examinations which will take place in the Prof. G. G. Mer Guidance Centre for Public Health at the Assaf Harofe Hospital, Sarafand.
The written examination will take place on Wednesday, September 11, 1974 at 10.00 a.m. and the oral one on Thursday, September 12, 1974 at 9.00 a.m.
During the period August 15-September 10, 1974 there will be a preparatory course for this examination at the Guidance Centre at Sarafand.
Those interested in obtaining a certificate permitting them to exterminate insects and rodents should send a certificate of good character to Mr. J. Shwarz, Manager of the Prof. G. G. Mer Guidance Centre for Public Health, Sarafand, marking it "only for the addressee." Certificates must be sent by July 15, 1974.
Registration for the course has been closed but there is a possibility of acceptance in the order of priority of request.
For further particulars, apply to the above address or call Tel. 03-965237, daily until 12.00 noon.

True to the ideal of internal democracy in political parties, we announce that we are carrying out:

A CENSUS OF MEMBERS AND INTERNAL ELECTIONS

in accordance with decisions taken by the Working Committee of the Citizens Rights Movement, and as a continuation of preparatory activities, we announce internal elections, to take place on July 10, 1974.

ACTIVE MEMBERS, AND PEOPLE WHO IDENTIFY OR SYMPATHIZE WITH US -

35,000 voters voted for Rash-Zadi
Don't be satisfied with one vote
You, too, can have an influence
You can vote or be elected

Any citizen of Israel who, on December 31, 1974 will be above the age of 18, and who joins the CRM by July 5, 1974, is entitled to vote

Members who have not yet filled out a census form are requested to fill out the attached form, and mail it to the Movement offices,
19 Rehov Helsinki, Tel Aviv.

THOSE INTERESTED IN BEING CANDIDATES IN THE ELECTIONS SHOULD CONTACT THE MOVEMENT'S OFFICES.

I, the undersigned, am an active member/identity with CRM/sympathize with CRM.
First names _____ Surname _____
Address _____ Tel. _____

هكذا من الأصل

Pink dreams and brutish killers

Reuben Sheffer, Yosef Carmon, Israel Gurion, Batia Barak, Assi Hanegbi and assorted appliances in "Because I Still Believe in you." (Agor)

THEATRE

Mendel Kohansky

THE HERO is a handsome, curly-haired young man, all dressed in pink, carrying a pink suitcase in which he hides a pink violin and a pink machinegun. He often gets mixed up and uses one instead of the other. He is Mr. Dream, hence the rosy colour of his dress and appurtenances. As such, he more than once gets murdered in the course of the play, as dreams are bound to by the very fact of being dreams.

The other heroes are Haim and Zippora, Mr. and Mrs. Average Israeli. They eat fried hamburgers for dinner, own a refrigerator, a washing machine and other household appliances, have enclosed their balcony to enlarge their smallish flat, and they often sigh for their son, who is no longer among the living.

In a text printed in the programme brochure of Amos Keynan's "Because I Still Believe In You," now being shown by the Cameri in cooperation with Zavta, the author explains his intentions:

"(It is) a play about murder, more precisely, variations on the theme of murder. The murdered is a dream; the murderers, the dreamers. The methods of murder vary. Also the kinds of dreams vary, and the identity of the murderers changes — but the story remains the same: the dreamers murder their dreams and thus themselves.

"The central dream is our dream, the dream of an independent State, but it is surrounded by many other dreams, private and non-private, exotic, social, dreams which all became distorted... while being realized."

The author goes further than that. He suggests that "since the dream has become a fried hamburger, a refrigerator, an enclosed balcony, it seems that it never existed, and therefore the memories are memories of schmaltzy nostalgia, of songs beautiful and sad..."

"BECAUSE I Still Believe in You" — an ironic title taken from a well-known sentimental song of bygone days — is a very sad and cruel play. It questions not only the validity of the State of Israel as it is now, but the validity of the dream which created it. In fact, it questions the validity of all dreams, such as the one the fighters for a democratic Spain dreamt, and lived to see their dream become a tourist attraction. In one Kafkaesque episode, a former Spanish freedom fighter is brought in a cage. When he is fed a sausage, he wakes up from his lethargy and entertains tourists with revolutionary songs.

The Spanish dream and the dream of Israel get mixed up. In another scene, the freedom fighters plan an attack on Guadalajara and wind up enclosing a balcony — without a municipal permit. That balcony and the fried hamburger are Keynan's chief symbols of the petty-bourgeois life which is contemporary Israel. The others are household appliances. In still another scene he has the entire cast lined up, each one blissfully holding a life-size photograph of an appliance. One gets so enthusiastic that he showers kisses on a toilet bowl.

These visual metaphors are meant to question the values by which this country has lived in recent decades. Obviously, the author finds them wanting. Is this what the founding fathers dreamt of when they built the roads and drained the swamps? Or perhaps they did? Or perhaps there was no dream at all, and we have been living a lie all these years?

ONE WEAKNESS of the play lies in the fact that while the degeneration of the dream is so vividly and graphically presented, the original dream, or what the original dream should have been, eludes us. If the present reality is not worthwhile, what kind of reality would have been? Another is the essentially arrogant attitude of looking down from heights at the humble people who have to enclose a balcony because they need more living space and cannot afford a larger flat, who need a new refrigerator because the old one has broken down, and who like fried hamburgers for dinner. In the name of what ideals does Keynan deride all this?

"Because I Still Believe in You" does not work very well as theatre either. For one thing, the symbolism is too obvious and heavy-handed — the rosy dream, the violin versus the machinegun, the nostalgic songs in the background; for another, the play takes itself too seriously, even in the attempted lighter moments. It is too preachy in its "absurdist" manner; it lacks the grace, the beauty of language, the wit, to make the preaching palatable. The author seems to have set out to make a statement, and instead of letting that statement find its own theatrical expression, pressed it into a preconceived form. I honestly tried to like the play for its effort to tackle a vital subject, but I did not succeed.

Edna Shavit has done a solid, unobtrusive job of directing, letting the text speak for itself; the cast, which consists of Israel Gurion (the Dream), Batia Barak and Yosef Carmon (Zippora and Haim), Assi Hanegbi and Reuben Sheffer in assorted roles, is adequate; and Eli Sinai has designed a multi-purpose set which is sensible and looks good.

TO TURN to happier subjects, the New Oregon Singers, whose motto is "Bring cheer to the millions," made their Israel debut last Sunday at the Tel Aviv University campus, and brought cheer to the thousands who filled the open-air auditorium, the adjoining lawns, the roofs of cars, the treetops. Forty stalwart men and thirty corn-fed beauties strong, the Oregonians sang and clowned and danced, and mingled with the audience, and exuded all the vigorous charm which evidently still survives in the American Northwest, where men are men and women are young girls with fresh faces, toothy smiles and ample bosoms.

The leader of the group, all of whom are amateurs working in diverse professions when not bringing cheer to the millions (for some reason dentists predominate but there is also a rear-admiral in the U.S. Navy), is Bruce Kelly (an investment broker in private life), a short, bouncy redhead with amazing physical energy, whose body seems to be activated by a set of springs. His conducting is a feat of gymnastics, and he pours forth streams of patter, exchanging jokes with the public and the choir, interviewing members of the audience on the stage, using every cliché in the American language as enthusiastically as if he had invented it. Happy as a lark and busy as a beaver, he fills the air with his presence, having as wonderful a time as the audience. A standard-bearer of togetherness, he is accompanied by red-headed Mrs. Kelly, who sings in the choir, plump Miss Kelly, who is a soloist, and brawny Kelly junior, who plays the guitar.

The choice of songs and the manner of singing, as well as the physical appearance of the Oregonians, are a refreshing throwback to the 'forties, to America of the movies about life on the campus, with June Allison playing the college queen, Donald O'Connor singing and hoofing his way to her heart, cheer-leaders warming up the crowd. Rah, rah for the Beaver State!

Festival themes and variations

MUSIC

Yohanan Boehm

Some Israel Festival highlights: Jazz singer Cleo Laine, cellist Gregor Piatigorsky and folksinger Joan Baez.

THERE WILL HARDLY BE a lull between the end of the 1973-74 musical season, with the I.P.O. still giving its last subscription concerts right up to the middle of July, and the Israel Festival, which opens on July 13. Though the record of close to 90 events at last year's Festival — a special effort for the State's 25th anniversary—will not be reached, this year's nearly 70 dates seem quite a respectable number.

As it is Schoenberg Year, there will be many performances of his works — most of them first presentations in this country: the *"Gurrelieder"*, with Zubin Mehta and the I.P.O., four local choirs and five singers from abroad (Jerusalem, July 13; Tel Aviv, July 14; Caesarea, July 15); his Second String Quartet played by the Tel Aviv Quartet, with Heather Harper, soprano (Jerusalem, July 18; Ein Hod, July 26); the Woodwind Quintet with the Israel Woodwind Quintet (Ein Hod, July 19); the Piano Concerto, with Walter Klein as soloist and *Gary Bertini* conducting the Jerusalem Symphony (Jerusalem, August 8; Tel Aviv, August 10); his *"Pierrot Lunaire"* and piano music, with Shalom Ronli-Riklis conducting and Adi Etzion as soloist, at the Symposium in Jerusalem on August 22, with a repeat at Ein Hod on August 23; a full-scale production of his opera, "Moses and Aron," presented by the Hamburg Staatsoper (Caesarea, August 20, 22, 25 and 26).

Daniel Barenboim will conduct concert performances of Mozart's "Don Giovanni," with eight singers from the Edinburgh Festival presentation (Jerusalem, July 25; Tel Aviv, July 21, 28, 30; Caesarea, July 23). Pinhas Zukerman will conduct an all-Mozart programme, with himself and his flutist wife as soloists and the Israel Chamber Ensemble (Jerusalem, July 28; Caesarea, July 25). Gary Bertini will also present Mahler's Sixth Symphony with the Jerusalem Symphony Orchestra (Jerusalem, August 8; Tel Aviv, August 10). Lukas Foss is conducting the same orchestra in Milhaud's newest work, *"Ani Ma'amin,"* based on a poem by Elie Wiesel, balanced by Beethoven's Fifth Symphony (Jerusalem, August 18; Tel Aviv, August 19). Mendi Rodan will conduct the scores of five Israeli composers presented at the Composers' Workshop — devoted this year to percussions — in Tel Aviv (July 23 and 24).

CHAMBER MUSIC lovers will have a lively time — practically all the Israeli groups will be performing: the Tel Aviv String Quartet (Jerusalem, July 18; Ein Hod, July 26); the Israel Woodwind Quartet (Ein Hod, July 19); Duo-Pianists Eden and Tamir, with percussionists Pamela Jones and Jeffrey Kowalsky (Jerusalem, August 11). The Chamber Music Seminar of Rami Shevelov will present its best ensembles at the Tel Aviv Museum on August 15; the Israel Piano Quartet plays in Jerusalem on August 20; the Yuval Trio in Tel Aviv on August 25; the New Israel Trio the same day in Jerusalem; and the Israel String Quartet will close the Festival with a concert in Tel Aviv on August 28. In addition, a "Star Quartet" — Daniel Barenboim, Yitzhak Perlman, Pinhas Zukerman and Gregor Piatigorsky — will play Mozart, Beethoven and Brahms (Jerusalem, July 16; Tel Aviv, July 18; Caesarea, July 20). Piatigorsky and Barenboim will also give a single recital in Tel Aviv on July 22.

One of the many highlights will undoubtedly be the appearance of folksinger Joan Baez, in Jerusalem on July 31, and at the Caesarea National Park on August 1.

FOR LOVERS of Yiddish lore, Joseph Buloff will present dramatized stories by I.L. Peretz (Tel Aviv, August 1, 3, 5; Jerusalem, August 4; Ein Hod, August 9). Jazz fans will come into their own with two events: Cleo Laine and John Dankworth with their ensemble will perform in Tel Aviv (August 8 and 12), Caesarea (August 10 and 11), and in Jerusalem (August 13); and local jazz groups will present a marathon programme at Caesarea (August 14), with Mel Keller and the Big Band, Dan Gottfried and his Trio, the "Platina" group, and Edna Goren, jazz singer. The Kibbutz Movement will be represented with a special programme of kibbutz lore, executed by a plethora of soloists, ensembles, dancers, choirs and an orchestra (Jerusalem, August 3; Tel Aviv, August 6; Caesarea, August 8).

THE HIGHLIGHT of the Festival will undoubtedly be the visit of the Hamburg Staatsoper: in addition to "Moses and Aron," the Ballet of the Opera will be giving performances (Jerusalem, August 21; Tel Aviv, August 23 and 24; Caesarea, August 27). Other ballet events: Martha Graham will stage a world premiere: "Stone of Destiny" (music by Mordechai Seter), with the Batsheva Dance Company (Jerusalem, July 14; Tel Aviv, July 15 and 16); Bat-Dor will dance different programmes in Jerusalem (July 22), Haifa (July 23 and 24), Beersheba (July 25), and Tel Aviv (July 29); the Israel Classical Ballet will present a new programme (Jerusalem, July 30; Tel Aviv, July 31; Haifa, August 3).

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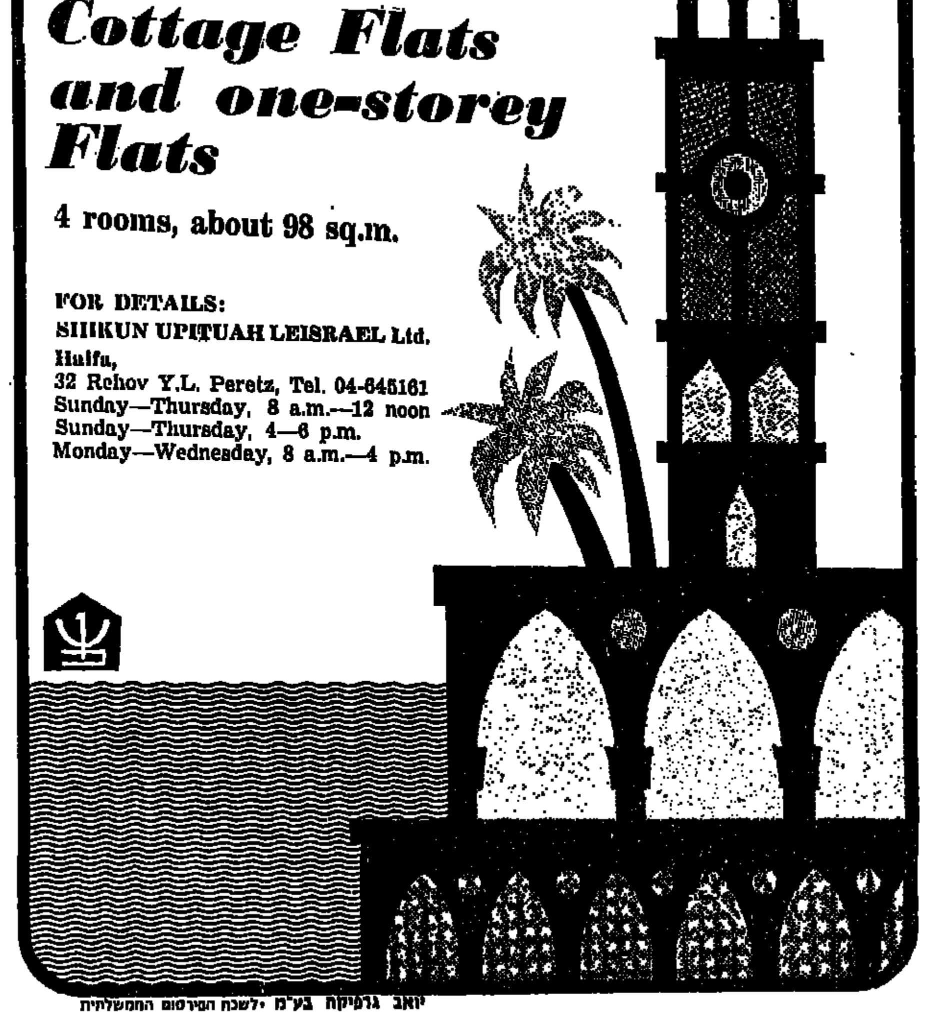

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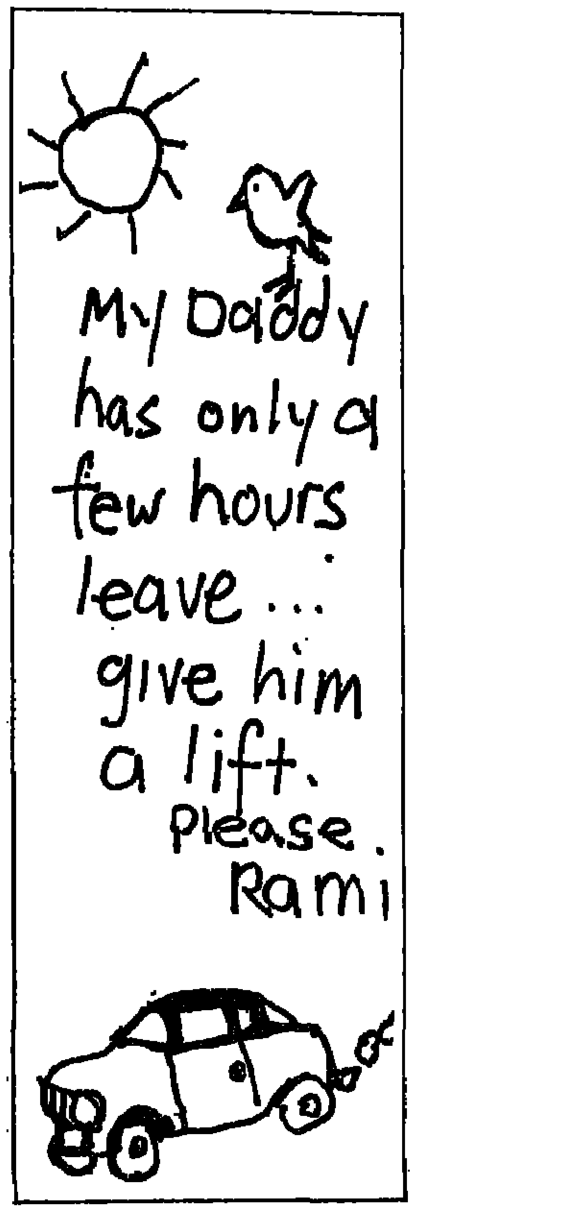

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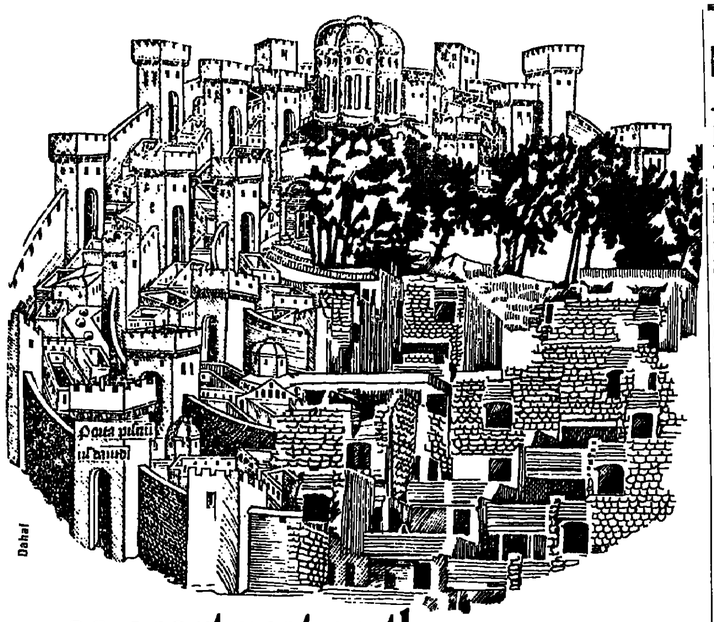

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For better for worse

Ephraim Kishon

THERE ARE RESPECTABLE people in this world who seem normal to all intents and purposes, and who live among us without exciting any particular notice, till the moment of truth comes one fine morning and the man starts making loud ringing noises in public; and it turns out he'd always thought he was an alarm-clock, but had concealed the fact from everyone because he was ashamed of it. These latent lunatics may make an excellent impression and may pass as adequate husbands and fathers, since outwardly there's no telling. As to what goes on inside them though — better not ask.

I'm one of them myself.

Now, in my declining years, I feel it my duty to let the reader in on my terrible secret: under my guise of sober and bespectacled citizen I harbour a grave aberration — I'm in the habit of laying secret wagers against myself. I bet all the time on whether things'll turn out all right or not. I'm far gone — an inveterate gambler.

If my memory doesn't play me false, and why should it do such a thing to me, I observed the first symptoms of wageritis in myself at the age of nine. I was walking to school, and on passing the paved town-square I told myself that if I managed to cross the square without stepping on the joins in the paving-stones once, then teacher wouldn't find out I hadn't done my arithmetic. Without going into details: I didn't step on them and teacher was ill. That's how it began.

At 14, a crucial stage in my biography, I came down from our fourth-floor apartment and staked my all: if the last step of the staircase was an uneven number, I said, then my heart's desire across the street, the blonde daughter of the laundryman, would fall head over heels in love with me. To this day I recall that the last step was 112, which is a stupid number. I didn't even try to come near Yolanka. Our beautiful romance withered in the bud, doomed from the stair.

THE THING that marks the gambler for life is that he must hide his lonely and fearful obsession from the world, in the spirit of the old Hungarian phrase: "It's me-or-it."

As for me, I guess my condition became really hopeless sometime during World War Two. I well remember that drizzly afternoon when a high wind blew my hat off and, running after it in the street, I realized in a sudden flash that if I overtook it before it blew into the gutter, then Hitler would die. I snatched up the fatal hat at the last second. The rest is known from the history books. I don't claim it put the lid on the Third Reich; but still, facts are facts.

Things got a bit easier once the war was over. I only occasionally put myself to the "me-or" test, passing some doors with my eyes shut without touching the frame, aware, that if I could make it elbows clear, everything would come out all right. I do remember smashing into the door-post hard once, and my whole week went. Because the worst of it is that you can't repeat the experiment. You hit the wall — you're done for. That's the rule.

I used to hope my condition would improve with age; but no, I'm becoming more of a gambler every day. Nor is it any comfort to know that I'm not alone in this dangerous addiction. I've known women who let vital decisions depend every morning on whether there was a seven on their bus-ticket or no; and I've heard of someone, and he's a qualified engineer, who stakes his morrow's destiny on whether he manages to beat the TV button to the Hatikva.

Sometimes a human element creeps into a case of meoritis. Like when I take a stroll and see a fellow-stroller coming my way, and know in my bones that if I reach the lamp-post between us first, there'll be no devaluation. This test may cause the meorite untold spiritual anguish, because in such a crucial situation a man has a natural impulse to increase his speed, which isn't fair. The most one is allowed is to take slightly longer strides — what you might call the airport-pace, where the ordinary traveller strives to reach the plane first and grab a window seat, but is ashamed to run. Still, in the lamp-post situation, there's room for a bit of furtive pace-lengthening. Fact, there's been no devaluation.

The same on wheels, by way of the good old "brake-proof" method. The car must cruise towards the *red* light in free style, without one's foot touching the brakes, and cross the intersection at *green*, in which case one will stay fit as a fiddle for at least the current decade. This particular experiment plays havoc with one's nerves rather. Once — I think I was betting on my family's happiness — I sailed straight into red and then, at the eleventh hour, the light greened and I was saved. I was bathed in cold sweat, but I had ensured my children's future.

Or one can apply the Volkswagen Method. This, as the name implies, consists of guessing how many of them will come beetling towards you between Tel Aviv and Herziliya. The snag is that, after a couple of tries, your meorite knows the results in advance (43). However, this may become an advantage too, because where does it say you're not supposed to know your destiny in advance? So it's *controlled* superstition.

What's wrong with that? We cheat all the time anyway. When, say, I stop at a traffic light because it's on red menace, and lower my eyes and wait, confident that if I lift them at the precise moment of the switch to amber my economic status will get an immense lift, then as often as not I take a little peek, or listen for the honk behind. A man's got to take care of himself, no? You only live once.

WHY DO I tell all this? In order to boost morale.

This is what happened: last Monday, going up in the elevator to the 11th floor of the Shalom Tower, I made The Gamble All-Out. I pushed the button, shut my eyes, and counted: "First floor — second floor — third floor..." It hardly needs saying that what lay in the balance was the country's fate.

"If we get to the 11th floor together," I said, "then we'll have true peace, even if the whole area goes bust!"

To be brief: I counted with utter concentration and opened my eyes as the lift stopped. It's been a long time since I felt such a sweet, exhilarating sense of victory. Nor, if I may say so, is it a paltry achievement. I fondly hope that generations to come will appreciate what I did for them and for peace in that anonymous elevator on my way up.

Translated by Miriam Arad by arrangement with "Ma'ariv"

TELEVISION / Philip Gillon

A very good week

PERHAPS USAGE is dulling my critical faculties, but I must say that it seemed to me that Israel Television had an unusually good week, one of the best it has ever had. The local programmes were extremely interesting; the news was covered with skill and intelligence; the foreign films were all good. I was seldom tempted to switch over to the opposition, which, because of its summer time, and preoccupation with King Hussein, has become almost useless to us. We must be glad that our Government is about to introduce summer time, thus enabling us to return to enjoying the best of all possible worlds.

Yaron London's new programme, "Tandu," got off to a very good start. Teddy Kollek was in good form. I liked his explanation of why he is nice to millionaires: he maintains that they are also human beings; some of them are good men and some are bad, just like non-millionaires. He thinks that millionaires who donate substantial sums of money to Jerusalem fall into the category of good millionaires — he feels that he is doing them a favour by providing an opportunity for good deeds.

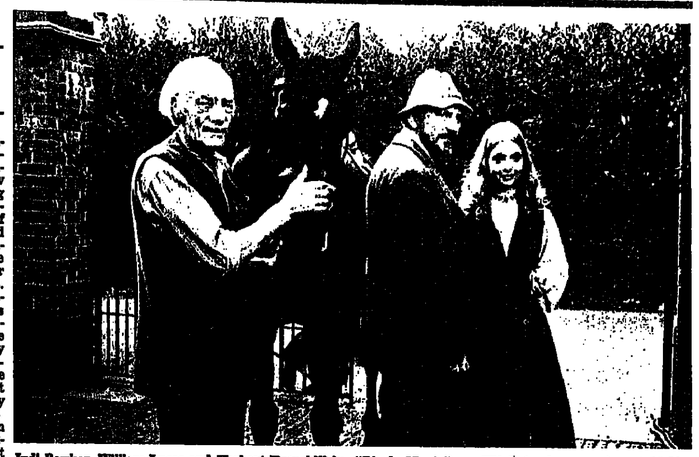
I agree with him that we should do everything possible to divert their millions into our more deserving hands, even if the price we pay is that we have to cover the land with plaques — somebody has suggested that the name of the country should be changed to Plaquistan. These slight tokens of gratitude cost us next to nothing, and Teddy is quite right to smile approvingly at those of the rich who cough up for his Foundation.

Even more impressive than Teddy was Shmulik Kraus, the composer, a young man with a striking physique and a very expressive face. He described how he was arrested while living at the Arab village of Nebi Samwil, for being in possession of hashish and arms. He evinced not the slightest bitterness, although he obviously thought he had been prosecuted primarily for trying to help the Arab villagers. As described by him, the destruction of some of the houses and the evacuation of the inhabitants sounded grim. He spoke about the Arabs much as Teddy did about the millionaires — some are good, and some are bad. "I don't hate any people at all," he said, and he certainly looked sincere.

Esther Raab, the poetess from Petah Tikva, was rather outshone by Shmulik and Teddy, but she provided a pleasant sort of balance, as did Yitzhak Steiner, at the piano.

"CLEANING THE HEAD" goes from strength to strength: on the last programme there were some wonderful take-offs of Mabat and Mabat Sport. The humour is the real quickfire Israeli variety, and I cannot think of any show abroad which resembles it. For years we have known that Israel Television should be able to produce indigenous humour of the highest quality, and here at last they are providing the goods. I hope that the team will never be shackled by somebody on high declaring, "We are not amused," as happened to a similar type of show in the past.

HAIM GIL, who has provided us with many perceptive human interest stories on the weekend magazine, is leaving Television



Judi Bowker, William Lucas and Herbert Ramskill in "Black Magic" on TV Saturday morning at 10.30.

House — to try his luck. I understand, as a *shaliah* in the United States. We may miss his items — I say "may," because, at the furious tempo at which we live, we never seem to have time to miss anyone, for instance, Haim Yavin as a news commentator.

He finished with a very charming item, about a man who is fish-farming at Dahab, the large oasis between Eilat and Sharm e-Sheikh. He is extremely relaxed about his experiments. The film got off to a great start, with Beduins pushing a beat-up vehicle simultaneously in both directions: our protagonist explained that they enjoyed doing so. The fish farmer had a young French assistant who just likes the place. His wife was a model in one of the grand Parisian establishments and now seemed to enjoy modelling a trailing garment along the shoreline of the Gulf.

Night after night we had good films, I don't know whether by luck or judgement. Dianna Rigg in "Married Alive" was, as usual, cool, impeccable, perfect; I was furious to read the next day that she had separated from her Israeli husband, since the union had given us a proprietary interest in her. Sammy Davis Jr. was out of this world — I seldom find these "entertainments," as they are called, very entertaining, but Sammy certainly held us firmly in his hand for the duration of the show. "It Takes a Thief," a patchy series, featured Elisa Lancaster stealing the show from thief David Warner, and bringing verve and excitement to a rather muddled plot. "Macloud" was excellent this week, ending with a Wild West battle on a stage-coach careening down Broadway; and "Mannix" was also very good, although I could not help wondering about the freedom of movement permitted to the gangsters.

I do not know whether "Air Power" is run on the Arab programme as a reminder to our neighbours that our Phantoms are still superior to their Migs plus missiles, or whether showing this English-language programme on Arab time is merely a coincidence. In any case, it is a very good series indeed. This week, after seeing the Luftwaffe bombing of London and the U-boat packs sinking convoys, we saw the obliteration of Hamburg by the R.A.F. It was horrifying, but I cannot say that I felt sorry for the Germans; they had it coming to them.

RADIO / Helga Dudman

Make love, not war

AMOUR, love and *lyubov* come through loud and clear on Cairo Radio's foreign-language broadcasts, which I have been neglecting during these past event-packed months. That is to say, a wealth of songs picked for their ethnic origins make up most of the programmes in French (at five every afternoon) followed by English (at six) and Russian at seven, with the poor Russians getting only half an hour.

"A bit to the right of Zahal" is the best direction I can give for these broadcasts, though I picked up 271.2m., 1106kc. for radios finely enough calibrated for such dial locations. I have always found these programmes more appropriate to our part of the world than, say, American television shows from Jordan, and am depressed to think of what is going to happen when American media experts start teaching the nuclear experts into Egypt, and get their fingers on the indigenous format.

This consists of a few minutes of news, limited almost exclusively to events concerning the Middle East (not a word about Watergate, as you might imagine), lots of songs, and then such features as "Commentary" by Arab Achievements" or "A Point of View," which is a dialogue between a wispy-voiced but certainly pleasant young woman being put straight by a politically knowledgeable man.

From some recent broadcasts: "Justice, peace, progress — the aims defined by President Sadat during his appearance with President Nixon in Alexandria...Ever since Ma'alot, the establishment of a Civil Guard in Israel means that now every Israeli citizen carries a gun...(Song somewhere here: "Love Woke Me Up This Morning")...Analysis of conflicting statements by the former Minister of Defence, Moshe Dayan, and his successor, Shimon Peres — Dayan, formerly a "hawk," has now become convinced that the Arabs today differ from those of yesterday; because Dayan is no longer in office, he is able to analyse the situation more freely. Peres, on the other hand, speaks of armaments and an "umbrella of civil defence," while Dayan speaks of concentrating on peace... (Song: "Raindrops are falling.")

A quotation from *"Yediot Aharonot's* Eytan Haber. A dreadful endless song by some heavy-breathing person called Barry White, whose words go, "How happy we are — pant, pant — I wish all women all over the world — pant — could be loved as I love you — A woman who does everything a man can dream of — I love you, Baby, and I thank God for you..." (While I cannot guarantee the complete accuracy of all my quotations, I'm afraid I can stand by this one. The disc jockey for this section has an American accent and reminds me of one of those boys who used to work on Able Nathan's Peace Ship — remember?)

Then came an analysis of Yitzhak Rabin's Government, the observation that it is not popular, that new elections should be called, and that Mr. Rabin should show "courage and audacity." I cannot imagine why Cairo is carping at the Prime Minister, who after all voiced his great admiration for President Nixon long before President Sadat felt moved to do so. What with all those love songs, one could almost begin to suspect that it is jealousy.

(Song: "Happy Children.")

A NASTY COUGH told us that the main protagonist in "Hit and Run," last Saturday morning's play (Channel 1), was doomed; and so he was — just six months to live — in this anti-smoking and in a sense also anti-driving drama. I rarely listen to "The Curtain Rises," but this time the opening situation was promising, in the negative sense that marks much modern theatre. A German businessman who has eisen to the top through dishonesty now muses, between coughs, on how he has just killed a young girl in a hit-and-run accident and bribed the only witness to stay silent.

"I smoked my first cigarette in bed with Mary-Lou," he muses, "and I feel that my death and the death of this unknown girl are somehow connected." Mary-Lou was a doctor's wife, in swinging, permissive, pre-Hitler Berlin, who earned extra cigarette-and-pin money by sleeping around.

The play consisted largely of monologues delivered by the three main characters, and that is why it held me, somewhat reluctantly, till the end (the opening situational promise was not fulfilled and I am not at all sure of the connection between that first cigarette and the death of the girl, decades later, who liked horses). Perhaps limited casts are a key to success on the purely verbal medium. The format of another First Channel feature, "Radiostory," uses only one actor, the narrator, and when "Radiostory" is good, as it often is, I am also kept listening when I have no intention of doing so.

I missed the opening of this "Curtain Rises" production, and at the end learned that the author of the translated play was Alfred Andres. But who are you, Alfred Andres? No doubt most listeners did not care but I did, and so possibly did somebody else, in Nahariya or Kibbutz N'ot Mordechai or wherever. I suppose I should be grateful that the author's name — if not his nationality and "importance," if any — was repeated at the end, because recapitulation is not one of radio's strong points.

A FORMER minister and a ministry-less minister were on the air simultaneously at seven last Friday evening — Knesset Member Abba Eban (how odd it sounds) on Gideon Lev-Ari's First Channel interview, and Minister-without-Portfolio Shulamit Aloni on Didi Menussi's Army Channel programme.

Mrs. Aloni usually comes out well on radio interviews. She seems to be on a very pally basis with many of the questioners; they tend to consider her — it strikes me — as one politician with a better understanding of the problems of the man-in-the-street than most of our past ministers have had.

"There was this feeling that the high officials don't know the price of a bus ticket, or a cup of coffee — or tomatoes," suggested Didi Menussi.

Aloni, quick as a flash: "Two-fifty, yesterday morning." (Tomatoes, that is).

She has never, of course, been a shrinking violet but then, shrinking violets never get to be political successes. Asked about her plans for government re-organization, she said, "If I can get through only one per cent of my programme, I feel that will be a great deal."

And she was quick to counter, with a charge of "Brainwashed!" Didi Menussi's reference to a minority government: "A majority of 60 or 61 is still not a minority government, and is a great deal more than 54 — which I think is all the Opposition can ever muster."

Meanwhile, over at Channel 1, there was a chance to hear Mr. Eban sounding downright folksy and conversational — it's all relative, of course, and this happened to be because he was vis-a-vis Gideon Lev-Ari. The programme covered a broad range of subjects, of which two stick in my mind.

Does Mr. Eban believe in the ultimate power of words? Without question: the written and/or spoken word defines all that has happened. As to whether words are always correctly quoted: "In Israel we have a special problem — translation, and then the habit of journalists here of paraphrasing."

KUDOS goes to the news people for the outstanding early morning broadcast on the Nahariya massacre.

هكذا من الأصل

Radio for music lovers

TODAY: 08.05: Vecchi: "The Musical Supper"; Haydn: Divertimento for Cello (Piatigorsky); Schumann: "Kinderscenen", op.15 (Fischer). 09.05: Weill: "The Seven Deadly Sins" (Rodan); Engel: Adagio Mysterioso (Aronovich); Sternberg: Sonnet No.146 (Harry-Rodan) 10.05: Jacobs: Horn Concerto (Ivor Jones); Walton: Cello Concerto (Wiesel-Berlin). 12.45: "My Concert." 1.05 p.m.: Mastbowell: Piano Concerto No. 2 (Sheridan); Copland: "Appalachian Spring" (Bernstein). 5.05 p.m.: Mendelssohn: "Midsummer Night's Dream" — Incidental Music; Chopin: "Les Sylphides" — Ballet Music. 8.05 p.m. (STEREO): Bavarian Broadcasting-Dean Dixon: Mozart: Symphony No.35; Bloch: "Shelomo" — Cello Rhapsody (Rose); 10.05 p.m.: Stravinsky: "Jeux de carte" — Ballet; De Falla: Three Dances from "The Three-Cornered Hat". 11.35 p.m.: "Finale."

SATURDAY: 08.05: Mozart: Piano Concerto, K.271 ("Po Teong"; Debussy: "La Mer" (Szell-Cleveland). 09.30: Quizz. 1.05 p.m. (STEREO): Feizel: Suite for Brass; De Falla: "Nights in the Gardens of Spain" (Da Larrocha-Commissiona); Bartok: Dance Suite (Baumgartner). 3.05 p.m.: Boccherini: String Quartet, op. 58, 1; Shostakovich: String Quartet No. 8. 7.05 p.m.: Andor Foldes plays Mozart: Piano Sonata, K. 330; Schubert: 4 Impromptus, op. 90. 11.05 p.m.: "Listen and Solve."

SUNDAY: 08.05: Heinrich Bach: Nun ist alles ueberwunden"; J. Chr. Bach: "Ich lasse Dich nicht"; Johann Bach: "Unser Leben ist ein schatten" (Koelner Kantorei); J.S. Bach: Brandenburg Concerto No. 1; J. Chr. Bach: Quintet. 09.05: Schubert: Piano Trio, opus 100. 10.05: "Romeo and Juliet"—Drawn — San Francisco: Tchaikovsky: Overture—Fantasy; Prokofiev: excerpts from the Ballet; Berlioz: Love-Scene from the Dramatic Symphony. 12.35: Alisa Hovis plays Smetana: Five Czech Dances. 1.05 p.m.: Spohr: Violin Concerto No. 8; Sonderen: Symphony No. 1. 4.00 p.m.: (repeat): "New Sounds" — A. Berg: Pieces for Clarinet & Piano, op. 5; Mel Powell: "Haiku Settings"; K. Huber: "La Chasse"; G. Ligeti: "Continuum"; R. Haubenstock-Ramati: "Catch One"; M. Tenz: "Chants; Nicolo: Castiglioni: "Requ." 5.05 p.m.: Obrecht: Mass (Noah Greenberg — "Pro-Musica"); Britten: Missa brevis. 8.05 p.m.: Luciano Berio: "Epifania" (Cathy Berberian); "Sequenza"; Folksongs (Berberian); Beethoven: Triple Concerto (Flanka-Roled-Zak-Singer). 11.35 p.m.: George Perle: String Quartet No. 5 (Composers' Quartet); Mozart: String Quintet, K. 515 (Heutling).

MONDAY: 08.05: Famous Artists. 09.05: Popular Classics. 10.05: Danzi: Quintet ("Arditti"); Milhaud: "La Cheminee du roi Rene"; Britten: Sinfonietta op. 1 ("Amati"). 12.05: Schumann: "Requiem for Mignon" (Haberl Wagner); Piano Fantasy, in C (Pollini); Two Choir Songs. 1.05 p.m.: Sternberg: Comedy Overture (Rodan); Beethoven: "Leonore No 1" (Davis); Moniuszko: "Halka"; Rosenberg: Overture; Weber: "Oberon"; Bernstein: "Candide." 4.05 p.m.: Alisa Landsman plays — Bach: Partita No. 1; Mozart: Sonata in C minor; Debussy: Etude. 5.05 p.m.: From a public concert in Nazareth-Nabil Azami, violin Meir Rimon, horn, the Young Philharmonic-Konin-Rekim. 8.05 p.m. (STEREO): Verdi: "La Traviata" — complete opera.

TUESDAY: 08.05: Dvorak: String Quartet, op. 51 (Guarneri); Debussy: Sonata for Flute, Viola & Harp (Boston). 09.05: John Williams, Guitar. 10.05: The Radio Music In Dimona — with Cilla Greenspan & Ari Rixion, Jerome Barry and Edith Zvi. 12.05: The "Obretenov" Choir from Sofia. 1.005 p.m.: Mozart: Cassation: K. 63; Hummel: Monde Brilliant; Mussorgsky: 3 Songs (Kim Borg); Prokofiev: Two Pieces for Harp (Susan Macdonald). 4.00 p.m.: "Military Music" — The Battle. 5.05 p.m.: "Jazz." 8.45 p.m.: "Enigma." 8.50 p.m. (STEREO): Jer. Symph. Orch. — Handel: "Saptah" — Oratorio (Berlin); Rezanov: "Three Songs of the Clown" (Derryk Gleen-Sedan).

WEDNESDAY: 08.05: C.P.E. Bach: Symphony No. 17; Tchaikovsky: "Nutcracker" Ballet. 09.05: Mozart: Piano concerto No. 24, K. 491 (Barenboim); Liszt: "Mazeppa" — Symphonic Poem (Steinbeck). 10.05: Bruckner: Symphony in f minor (Shapiro). 12.05: Castelnuovo-Tedesco: Harp Concertino (Macdonald); De Falla: 7 Spanish Folksongs; Villa-Lobos: "Sexteto mistico"; Honegger: Concerto da Camera for English Horn, Flute and Orch. 1.05 p.m.: Schumann: Overture, Scherzo & Finale, op. 52 (sawallisch); Janacek: Piano Concertino; Smetana: "Haakon Jarl" (Kubelik). 4.05 p.m.: "Shakespeare and Music." 5.05 p.m.: Band Music Requests. 8.35 p.m. (repeat): Quizz. 8.05 p.m. (STEREO): Rolf Schulte, violin, David Levin, piano—Schoenberg: Fantasy op. 47; Brahms: Sonata, op. 78; Stravinsky: Duo Concertante; Ravel: Sonata (Berlin Festival 1973). 11.05 p.m.: "My Concert."

THURSDAY: 08.05: Famous Artists. 09.05: Haydn: String Quartet, op. 20, 4 (Tel Aviv); Children Songs (Sibel Suzanne). 10.05: Beethoven: "Eroica" — Variations (Arrau); Chopin: "Don Giovanni" — Variations. 1.05 p.m.: Mozart: Symphony No. 38 (Barenboim); Verdi: from "Otello" (Price); Stravinsky: Symphony in Three Movements. 4.05 p.m.: Jer. Symph. Orch. — Segal: Bach: Suite No. 1; Ben-Haim: Cello Concerto (Uzi Wiesel); Purcell: Funeral Music for Queen Mary; Bartok: Concerto for Orchestra. 8.05 p.m.: "This is Studio One." 9 p.m. (STEREO): "New Sounds" — Gadal: "Diary of a Paranoiaiac"; Josef Tal: Concerto for Harp and Electronics (Zabaleta); John Cage: "Winter Music"; Henri Pousseur: "Mobile" — Israeli performances, edited by Joan Williams. 11.05 p.m.: Mendelssohn: "Two Nights and a Dream."

TV PROGRAMMES

FRIDAY

3.00 'Apple's Way" 6.00 News. 8.05 Shabbat Song. 8.10 Weekly Magazine. 8.10 "I Sing for Thee My Country". 9.50 "My Foolish Heart" — film. 11.30 News. Educational: 5.15 Maths. 7. 9.15 Maths. 6. 11.30 Know Your Country. 15.00 Meeting with an Author. 4.00 For Kindergartners. 4.30 Drama. Arabic: 6.00 News. 6.04 Film. 7.45 News. 8.03 Programme Review.

SATURDAY

10.00 "Tamar's Hut" 10.30 "Black Magic." 10.55 "Israel Museum" — documentary. 11.45 "Apple Way." 3.00 Harmedil. 5.20 Mabat. 9.10 Ironside. 10.00 World Cup Diary. 10.50 Entertainment from Abroad. 11.55 News. Arabic: 5.00 News. 5.04 Requests. 6.33 Innovations and Inventions. 6.45 Entertainment from Abroad. 7.30 News.

SUNDAY

4.55 World Cup — Quarter final — live. 6.45 News. 8.00 Youth Magazine. 8.30 Mabat. 9.00 "It Takes a Thief." 9.50 "The Portrait of Kathleen Ferrier." 11.00 News. 11.20 — World Cup finals — excerpts from the matches. Arabic: 6.45 News. 6.47 "Sami and Susu." 7.00 "China" documentary. 7.30 News and Weekly Magazine.

MONDAY

5.30 News. 5.32 "Windows on the World" — a Magazine programme. 6.00 "Tamar's Hut." 8.00 Documentary. 8.30 Mabat. 9.00 Entertainment from Abroad. 9.45 "TANDU" — The famous and the unknown reveal their personalities. 10.40 "Cannon". 11.30 News. Arabic: 6.30 News. 6.32 Sport. 7.17 Projector. 7.27 Programme Review. 7.30 News.

TUESDAY

5.30 News. 5.32 Service Broadcast. 5.42 "Apple's Way". 8.00 Moresha. 8.30 Mabat. 9.00 "McMillan and Wife". 10.15 Moked. 11.05 News. 11.10 Service Broadcast. Arabic: 6.30 News. 6.32 "Air Force" — Documentary. 7.00 Family Magazine. 7.30 News.

WEDNESDAY

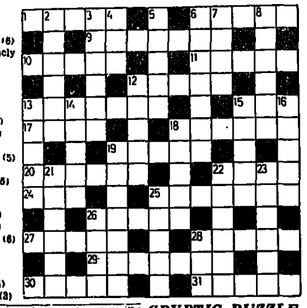
5.30 News. 5.32 "Israel Museum-documentary. 6.20 Cartoons. 8.00 Mabat. 8.35 World Cup — Quarter Finals (live). 10.15 "The Wizard Who Spat on the Floor" — documentary. 11.10 News. 11.30 World Cup Finals — excerpts from matches. Arabic: 6.30 News. 6.32 Programme for Youth. 7.15 "Visiting Card." 7.27 Programme Review. 7.30 News.

THURSDAY

5.30 News. 5.32 Circus. 5.40 Daktari. 8.00 "Kolbotek". 8.30 Mabat. 9.00 Hawai 5-0. 9.50 "Clearing the Head." 10.30 Israel's Song Festival — 5734. 11.20 News. Arabic: 6.30 News. 6.32 Cartoons. 6.45 This is your Problem. 7.00 News.

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.



EASY PUZZLE

ACROSS

1 Censure (5)
6 Concerning the ear (5)
9 Means (7)
10 Fashion (5)
11 Demice (5)
12 Heavonly bodies (5)
13 Number (7)
15 Part of the foot (3)
17 Poems (4)
18 Agree (6)
19 Tiny particles (5)
20 Develop (6)
22 Land unit (4)
24 Male sheep (3)
25 Moor plant (7)
26 Mistake (5)
27 Bed-cover (5)
28 Glossy (5)
29 More than a few (7)
30 Stated further (5)
31 Church song (5)

DOWN

2 Lay in wait (6)
3 Chops up finely (5)
4 Finish (3)
5 Trifling (5)
6 Speech (7)
7 Employs (4)
8 Behaviour (6)
12 Condition (5)
13 Staid (5)
14 Snake poison (5)
15 Fish (5)
16 Anaesthetic (5)
18 Traffic-light colour (5)
19 Prevented (7)
21 Treasured (6)
22 Coral islands (6)
23 Uncover (6)
25 Anticipated eagerly (5)
28 Otherwise (4)
28 Plant juice (3)
19 Got things started in the garden (5)
20 Pride of place! (6)
23 Brave man (was she?) (4)
24 She'll start the action (3)
25 Name of Islands and a person (7)
26 Having a lasting influence on (5)
27 One-sided remark (5)
28 A boy's good points? (5)
29 Musical tongue (7)
30 To which to bring home potential bacon? (5)
31 Food that upset Patsy (5)

DOWN

2 We botch sale of an animal (6)
3 If nothing else, he mikes around up north! (6)
4 Tribe, but a child shouldn't eat it (3)
5 Getting out of the running? (5)
6 Stood high above the rest at Blackpool? (7)
7 A blow for unity? (4)
8 How Jack's beanstalk grew even more fantastic (6)
12 One that sailed through the air? (5)
13 Little toppers put on for cricket (5)
14 Make up a note, perhaps (5)
16 Kid 'em it's an emblem (5)
18 Area of French and German (5)
18 Existence of betting without a race (5)
19 Holes for plugging? (7)
21 Not the "in" clique, for a start (6)
22 Capital place to put a van in (6)
23 Illegal practice at tennis? (6)
25 Low joint (5)
26 She's a bit of a comedienne (4)
28 Drawing of a master at the piano? (5)

Wednesday's Easy solution.

ACROSS.—2, Robot. 5, Delta. 10, Rapid. 11, Atr. 12, Medal. 13, Sleeper. 15, Notes. 18, War. 19, Ignore. 21, Mediate. 22, Hood. 23, Seed. 24, Perhaps. 26, Fasted. 29, Iro. 31, Fleas. 32, Sneaked. 34, Sling. 35, Kid. 36, Brute. 37, Penal. 38, Erupt.

DOWN.—1, Heats. 2, Strewed. 4, Over. 5, Orange. 6, Talon. 7, Miner. 9, Ale. 12, Marled. 14, Pad. 16, Tomes. 17, Sends. 19, Itching. 20, Chaff. 21, Morse. 25, Speaker. 24, Pester. 25, Arc. 27, Alert. 28, Taste. 30, Cedar. 32, Snap. 33, Kin.

Wednesday's Cryptic solution.

ACROSS.—3, Cedar. 8, Sat-at. 10, Nacre. 11, Tor. 12, Smack. 13, Can-asta. 15, He-Len. 18, Vis. 19, Roulis. 21, Matador. 22, O-din. 23, Here. 24, Memphis. 28, Crater. 29, Kat. 31, He-Ned. 32, Cry-baby. 34, Nudes. 35, A-ge. 36, Solo's. 37, Scent. 38, Rails.

DOWN.—1, Fatal. 2, Caravan. 4, 'Em-ma. 5, Anchor. 6 Rakes. 7, Greet. 9, Ton (rev). 14, Steamer. 14, Sit. 16, Lives. 17, Nam-Ed. 19, Rompers. 20, Torchsong). 21, Mi-lan. 23, Hill back. 24, Medusa. 25, Bay (market). 27, Rotor. 28, Tenor. 30, Ebony. 32, Cell. 33, Age.

CRYPTIC PUZZLE

ACROSS

1 A confection with very little centre? (5)
6 One of those getting together for a bite? (5)
9 The only Scotsman to be king of Israel? (7)
10 Sticky as nails? (5)
11 City water supplies (5)
12 Dangerous feeling? (5)
13 Delighted with the timbering, it seems (7)
15 Wanted man! (3)
17 One who stags a lot? (4)
18 Early stage of advertising! (5)
19 Cedar (5)
20 Rapid (5)
22 Hood (5)
23 Seed (5)
24 Perhaps (5)
26 Fasted (5)
29 Iro (3)
31 Fleas (5)
32 Sneaked (5)
34 Sling (5)
35 Kid (3)
36 Brute (5)
37 Penal (5)
38 Erupt (5)

DOWN

1 Heats (5)
2 Strewed (5)
3 Over (4)
4 Orange (6)
5 Talon (5)
7 Miner (5)
8 Ale (3)
9 Marled (7)
14 Pad (4)
16 Tomes (5)
17 Sends (5)
19 Itching (5)
21 Chaff (5)
22 Morse (5)
25 Speaker (7)
26 Pester (6)
27 Arc (3)
28 Alert (5)
29 Taste (5)
30 Cedar (5)
32 Snap (4)
33 Kin (3)

SOLUTIONS TO TODAY'S PUZZLES ON MONDAY

BRIDGE

By George Levinrew

COUNTING can at times become complicated and hence confusing. One West hand on defence had a problem of counting in today's deal from the Jerusalem Pair Championship with scoring by IMPs. The bidding was straightforward without any fancy frills. Love all

NORTH (D)
♠ K 10 5
♡ A 6 3
◇ 8 2
♣ K Q J 10 6

WEST
♠ J 8 7
♡ 5 4
◇ A K J 7 4
♣ 9 7 3

EAST
♠ 9 6 4 2
♡ Q 10 7 5
◇ 6 10 9
♣ 8 5

SOUTH
♠ A Q 3
♡ K J 9 2
◇ 9 6 5
♣ A 5 4

The bidding:

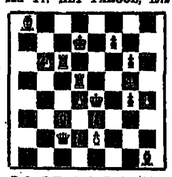
NORTH	SOUTH
1♣	1♡
2♣	3NT

At one table the opening lead was the ◇K on which East played the 10 and South the 5. On seeing the dummy and the play to the first trick, West counted. West had 9 high card points and estimated that East possibly had four or five points. It was then a question of what the ◇10 meant.

There were several possibilities to be considered. The ◇ 10 was presumed to be either a singleton, the high of a high low of a doubleton or of four in the suit, or a signal that the Q was held and that the suit should be continued. The singleton was ruled out for then South would have had five diamonds and would probably have bid this suit. If East held only a ◇ doubleton the defence could be held in any event to at most three tricks including the Ace and the J, for South could block additional tricks by playing low on any future ◇ lead by East. Moreover, East would not be likely to play high low with only a doubleton 10 high. Besides, the ◇2 was missing on the first trick, and unless South was cagey it was held by East. So West's best hope to defeat the contract was that East had started with the Q 10 2 of diamonds. A low ◇ play was indeed necessary to set the contract.

It was easy to be uncertain, especially after hours of gruelling play. One West player shifted to a ♣ for the second trick. This gave the declarer the opportunity to make 10 or 11 tricks.

PROBLEM No. 2533
E. VISSERMAN, HOLLAND
2nd Pr. BEZ FAROUX, 1973



White mates in two (8x)

PROBLEM No. 2534
Y. VLADIMIROV, USSR

White mates in four (4x)

SOLUTIONS: Problem No. 2519 (Shabkov). 1. K1e8! Problem No. 2520 (Petrovic). 1.Qa8+! K:a8 2.Kc6 Kany 3.b4 ?Kany 4.Kb5.

CHESS / Eliahu Shahaf

IT'S FINALS B FOR ISRAEL

So Israel failed to qualify for finals A at the Nice olympiad, after all. The main cause for this regrettable failure was the weakness on the upper boards. Grandmaster Vladimir Liberzon, the leader of our team, scored only two points out of five games, including a defeat at the hands of the champion of Virgin Islands and a draw with the top board player of the Faroe Islands, both of them almost anonymous players. This could be hardly expected from a player with the highest title. Yair Kraidman did slightly better on the 2nd board, scoring 4 points out of seven games, but here too one could hardly expect a defeat in a game against the representative of the Dominican Republic. Moshe Czerniak played only four games which netted him 2½ points. The results of the rest of the team were much better. Shimon Kagan scored 6 points out of the seven games he played, Yascov Bialman went through unbeaten to score 4½ points out of six games and Tibak Radashkovich lost only one game of the six he played winning all the rest. And so, finally, though having been unbeaten in the preliminaries, Israel nailed the Philippines by 1½ points (Bulgaria won as expected the first place) and had to be satisfied with group B of the finals (places 17 to 32). The result is especially deplorable considering excellent chance presented through the relatively weak preliminary section and the composition of our team which, on paper at least, looked strong enough to qualify for the top finals without great difficulties. On the other hand some of the teams might have been underestimated, especially the Philippines, which pulled one of the biggest sensations by defeating the Hungarian runner-up of the Skopje olympiad 3-1 in the finals. The opening rounds of the finals, however, offered some hope that Israel would at least capture one of the top places in group B.

WOMEN'S WORLD CHAMPIONSHIP
(Semi-finals)

NIMZOVICH DEFENCE

V. KOZLOVSKAYA	I. LEVITINA

1.d4 Kf6 2.c4 e6 3.Kfc3 Bb4 4.e3 b6 5.Kde2 Bb7 6.a3 Be7 7.Kfg3 0-0 8.e4 d6 9.Be2 Kbd7 10.0-0 c5 11.d5 e5 12.Kf5 Kb6 13.g3 a5 14.f4 Ba6 15.Kh1 Kh5 16.Bd3 e:f 17.e:f g5 18.Kf3 Bg7 19.Bd3 b5 20.c:b a:b 21.b4 Kf07 22.Qb3 c:b 23.a:b Kfb8 24.R:a8 Q:a8 25.Kfce2 Qa4 26.Qd3 Rc6 27.Rc2 Kfe8 28.Kfd4 Qa2 29.Kfg6 Qa6 30.Kf4:b5 Kfc4 31.Kfbd4 Qb6 32.b6 Kg8 33.Kfc6 B:c6 34.b:c Kfe8 35.Rb1 Qc8 36.Kfd4 Kfc4 37.Rb4 Qa2 38.Qc4 Qd1+ 39.Kg2 Q:f4 40.Kfe3 Qg5+. Black resigns.

U.S. CHESS CHAMPIONSHIP 1974
ALEKHINE DEFENCE

L. KAVALEK	V. MARTY

1.e4 Kf6 2.e5 Kfd5 3.d4 d6 4.Kf3 Bg4 5.Be2 e6 6.0-0 Be7 7.c4 Kb6 8.h3 Bh5 9.Kfc3 0-0 10.Be3 d5 11.c5 Kfd7 12.b4 b6 13.Rc1 c6 14.Kfe4 a5 15.g4 Bg6 16.h5 b:c 17.d:c Ba4 18.Kfd4 g5 19.R:f8+ Bg8 20.b5 h6 21.h:g6 h:g6 22.f4 g:f 23.B:f4 Bg5 24.Qd2 B:f4 25.Q:f4 Qc7 26.Kf1:e6! f:e 27.Qg5 Kf:e5 28.R:f1:f8+ R:f8 29.Q:e5+ Kf7 30.Qd4 Be8 31.R:f1 Kf7 32.b7 Qf4+ 33.Kf2 Re7 34.Q:b8 R:b7 35.Q:b7 Q:e4 36.Qb2 Qe4 37.Qf6 Qe8 38.g6 Kg8 39.Qg6+ Kf8 40.Kg2 Ke7 41.Qf6+. Black resigns.

U.S. OPEN CHAMPIONSHIP 1974
SICILIAN DEFENCE

L. EVANS	J. TARJAN

1.e4 c5 2.Kfc3 d6 3.d4 c:d 4.K:d4 Kf6 5.Kc3 g6 6.Be3 Bg7 7.f3 Kfd7 8.Qd2 0-0 9.Bc4 Be7 10.h4 Rc8 11.Bb3 Kfe5 12.h5 Kf:h5 13.g4 Kf6 14.Bh6 B:h6 15.Q:h6 R:c3 16.b:c Qa5 17.0-0-0 Q:c3 18.Kfh1 Rc6 19.Qe1 e5 20.g5 Kfd5 21.e3 Qc5 22.Qb2 Ra8 23.Rh7 a4 24.Be2 Ra6 25.f4 K:g4 26.f5 Kfe5 27.f:g h:g 28.Rc6 Rb6 29.Qa1 Bg4 30.Rde1 Kfc4 31.B:c4 Q:g5+.

White resigns.

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1. Medical Centre at 9.30 a.m., 11.00 a.m., 12.15 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building. No charge. Buses 19 and 27.
2. Morning half day tour of all Hadassah projects. IL5 10 ($2) per person towards transportation and *refreshments. By reservation only.* Tel. 416333

HEBREW UNIVERSITY, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours 11.30 a.m. from Truman Building. Further details: Tel. 98430.

Tourists and visitors come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No.6 Kiryat Moshe. Tel. 523291.

Jerusalem Biblical Zoo, Schneller Wood Romema. Tel 819822. *7.30 a.m.-dusk.*

WIZO
Wizo Tourist Department, 1 Rehov Mapu. Free Daily Tours, 9 a.m., call 226060.
1 Rehov Mapu Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad.
Open House for New Immigrants, Tourists, Wizo Members every Tuesday, 4-6 p.m.

AT THE KHAN THEATRE (opposite railway station)
Folklore Evening of Song and Dance, with Inbal. *Every Wednesday at 9 p.m.*

TEL AVIV

Tel Aviv Museum, Sderot Shaul Hamelech. Exhibitions: Graphic Halls — Anna Ticho — Jerusalem landscapes. Posters from Switzerland.
Zacks Hall — Works by Jewish Artists, 17th and 18th century paintings — from the museum collections.
Meyerhoff Hall: Israeli art. Jaglom Hall: Impressionism. Hall No.3: Surrealism, post-cubism.
Haft Hall: kinetic art. Helena Rubinstein Pavilion, 6 Rehov Tarsat. OSIA HOFSTATTER — Drawings and Watercolors. Visiting hours in both buildings: Sun., Mon., Wed., Thurs. — 10 a.m.-5 p.m. *Tues. 10* a.m.-1 p.m.; 4 p.m.-10 p.m. Fri 10 a.m.-2 p.m.; Sat. 7 p.m.-11 p.m.

The Helena Rubinstein Art Library (new building) Open: Sun., Mon., Wed., Thurs., 10 a.m.-4 p.m.; Tues.: 10 a.m.-1 p.m.; 4 p.m.-7 p.m., Fri., 10 a.m.-1 p.m.

Ha'aretz Museum, Tel Aviv Museum Centre, Ramat Aviv (1) Glass Museum; (2) Kadmon Numismatic Museum; (3) Ceramics Museum; (4) Museum of Science and Technology; (5) Museum of Ethnography and Folklore (6) Alphabet Museum; (7) Nechushtan Pavilion; (8) Tel-Qasile Excavations; Open: Sun., Mon., Tues., Wed., Thurs., 9 a.m.-4.00 p.m. Fri. 9.00 a.m.-1 p.m., Sat 10.00 a.m.-2.00 p.m.

Temporary exhibition at the Glass Museum, Ramat Aviv: Glass from Scandinavia.

MUSEUM OF ANTIQUITIES OF TEL AVIV-YAFO, 10 Rehov Mifratz Shlomo. Open as above.

MUSEUM OF THE HISTORY OF TEL AVIV-YAFO, 27 Rehov Bialik. Open as above but closed Saturday.

Conducted Tours:
Tel Aviv University
Free conducted tours in English, of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University — 10.30 a.m. Public Relations Dept.

A SOUND AND LIGHT SHOW IN OLD JAFFA
Jaffa-Gateway to Legend Based on a Text by Haim Hefer and Shlomo Shva. Scenario and Dialogue by Andre Castelot. Directed by Pierre Arnauld and Arnon Adar. Music by Noam Sheriff. *Every evening except Fridays and the eves of holidays.* In English at 9.00 p.m. (in Hebrew at 8.00 p.m. and 10.00 p.m.) Tickets available at ticket agencies, main hotels and Box Office.
—Transportation -- by public buses 25, 26, 70, 80. Free transportation on Mondays and Wednesdays from hotels: 9.30 a.m.-Tadmor, Sharon, Accadia, Validor, Samuel, Astor, Dan Park, Deborah, Adiv, Ami, Shalom, Basle. 10 a.m.-Sheraton, Hilton, Ramat Aviv.

American Mizrachi Women's Organization 16, 18 Rehov Dov Hos, Tel Aviv, call Tel. 220187, 243106; Jerusalem 222646, 821608; Haifa, 04528; Beersheba, 8171.

MAGEN DAVID ADOM IN ISRAEL
Headquarters — 60 Giborei Israel Street, Tel Aviv Visitors — Please call 38222 between 8:00 a.m. and 2:00 p.m. to arrange visits to our Central Blood Bank in Jaffa and for information regarding other Magen David Adom installations.

ORT ISRAEL: for visits please contact: ORT Tel Aviv. Tel 762291-2; ORT Jerusalem. Tel 233675. ORT Haifa. Tel 649000, ORT Netanya, Tel. 22922

National Religious Women's Organization Mizrahi and Hapoel Hamizrahi Women in Israel, 166 Rehov Ibn Gvirol, Tel Aviv; call Tel 03-788342, 03 440118 Jerusalem Tel 02-30620, 02-35282, Mondays, Wednesdays guided tours, through Neve Sara Herzog Complex, Bnei Brak.

WIZO
Wizo Tourist Department, 116 Hayarkon St. Free Daily Tours, 9 a.m. Call 232939
38 Rehov David Hamelech. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad
Open House for New Immigrants, Tourists, Wizo, Members every Wednesday, 4-6 p.m. When in Tel Aviv, visit the Wizo Boutique 38 Rehov David Hamelech.

Moetzet Hapoalot — Pioneer Women: Courtesy tours Sunday through Thursday 9 a.m. Tel Aviv, Histadrut Bldg., 93 Rehov Arlosorov, Tel. 261111; Jerusalem, Beit Elisheva, Rehov Elazar Hamodai, Katamon, Tel. 31616; Haifa Community Centre, 14 Rehov Zaloh, Kiryat Eliezer, Tel. 523554. Phone for reservations.

• Canadian Hadassah-Wizo Office, 118 Hayarkon, Tel. 227060, 8 a.m.-2 p.m.
Hadassah Club, 80 Rehov Hayarkon, Tel. 86039.
Israel Wax Museum, depicting the "Rebirth of Israel." Shalom Mayer Tower, Tel Aviv, Tel. 57304.

NETANYA

WIZO
Wizo Tourist Department. Free tours conducted by appointment. Please call Mrs. Zelsion 053-25192. 13 McDonald Rd. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad. Open House for New Immigrants, Tourists, Wizo Members, every Wednesday 4-6 p.m.

HAIFA

Hadassah Club Youth Aliya office, 209 Rehov *Hameginim, Tel. 842501, 664876.*
Goldman Art Gallery 93 Sd. Hanassi, Haifa, Tel. 80480. Exhibition of Sculptures by Aaron Bezalel Open daily: 10 a.m.-1 p.m., 4-7 p.m., 8-10 p.m., Sat. 6-9.30 p.m.
Nahmani's Art Gallery, 90 Hanassi Ave., Exhibition of oil and acryl paintings Zalman Bruckman. Open 10.30-12.30 a.m., 5-8 p.m.

WIZO
Wizo Tourist Department, 50 Rehov Moriah Daily Tours, 9 a.m. Free of charge. Call 81449, Daily Home, *Hospitality Service run by Israeli volunteers for* volunteers from abroad. Open House for New Immigrants, Tourists, Wizo Members, every Wednesday, 4-6 p.m.

University of Haifa. Free conducted tours in English; daily from 9 a.m. till 4 p.m. Friday, 9 a.m. till 2 p.m. Details: Public Relations Dept., Tel. 264405.

EILAT

WIZO
Wizo Tourist Department. Daily Tours, 9 a.m. Free *of charge. Please call Mrs. Faye Morris, 059-2861.*

NEHARIYA

WIZO
Wizo Tourist Department. Free Daily Tours, 9 a.m. Please call Mrs. Zimenauer 04-920097.

SATURDAY

JERUSALEM

Organ Music by Philip Regev every Saturday at 11.30 a.m. Y.M.C.A. Auditorium. Public welcome.

THE HEBREW UNIVERSITY OF JERUSALEM
announces
SUMMER COURSES
in

Archaeology
Jewish Thought
History of Israel
Middle East Studies

Language Courses
Modern Hebrew
Arabic
Modern Israel — Political and Society

Language of Instruction — English.
The first session will be from July 7 to July 30, 1974, and the second session from August 5 to August 28, 1974.
For information contact the Department of Summer Courses, Goldsmith Building, Mt. Scopus, Jerusalem, Tel. 222131, ext. 9.

BEN GURION UNIVERSITY OF THE NEGEV

The Physics Department announces
a series of guest lectures by
Professor Fritz Rohrlich
Department of Physics
Syracuse University

Lecture	Time and Place Building B, New Campus
The Equivalance of Null Plane QED and the Conventional Theory	July 1, 10.00 a.m., Room 204
The Infrared Divergence Problem	July 2, 10.00 a.m., Room 204
Non-local Electrodynamics	July 3, 10.00 a.m., Room 302
Colloquium	
Are Electromagnetic Interactions Local?	July 4, 3.30 p.m., Room 107

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SUITS, LONG TROUSERS, SHORTS,
SWIM-SUITS AND EVENING DRESSES
MASHA open all day continuously
4A Rehov Hamelech George, 2nd floor
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LOVERS OF CHINESE CUISINE
a selection of the finest Chinese dishes prepared by our Chinese chef

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2, Sderot Shaul Hamelech
For reservations, Tel. 259848

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LE NOZZE DI FIGARO
29.6, Tel Aviv, at 8.30 p.m.

30.6, Tel Aviv, at 8.30
CIRCUS PRINCESS

CAVALLERIA RUSTICANA — MASCAGNI
AND BALLET — Double Bill
4.7, Tel Aviv, at 8.30 p.m.

DRIVE-IN

CINEMA T.A. Tel: 477177

CLOSED

for a short period

Israel Theatres

Haifa Municipal Theatre
Cameri Theatre performance
THE SEAGULL
Haifa
Tomorrow, June 29
Sun., June 30
Soon
THE SPOTTED LEOPARD
Stage 2
NEW YEAR '72
Tel Aviv
Tomorrow, June 29
THE LAST HOPE OF NAHMANI STREET...
Mon., July 1
Haifa

The Cameri Theatre
THE SEAGULL
Haifa
Sun., June 30
Tel Aviv
Wed., July 3

Haifa Theatre performance
NEW YEAR '72
Tel Aviv
Sat., June 29

THREE PARTIES
Tel Aviv
Mon., July 1
Tues., July 2

Habimah
HO! HO! JULIET
Tel Aviv, Large Hall
Tomorrow, June 29
Sun., June 30
Mon., July 1
Tues., July 2

THE ETERNAL HUSBAND
Small Hall
Tomorrow, June 29

Habimartef
ONE DAY BEFORE
Tonight at 9.30; tomorrow at 9.00

SLAMMING DOORS
Small Hall
Mon., July 1

THE ISRAEL CINEMATIQUE
Tel Aviv-Yafo Municipality
Youth and Culture Dept.

Tel Aviv University
Faculty of Arts and Communications

The Israel Film Archives, Haifa

WEEK OF
DONALD SIEGEL FILMS

29.6	at 7.00 p.m.	DIRTY HARRY
	at 9.00 p.m.	THE KILLERS Hamet al Habai — Avi Nesher (short)
1.7	at 4.30 p.m.	MADIGAN
	at 7.00 p.m.	TWO MULES FOR SISTER SARA
	at 9.00 p.m.	COOGAN'S BLUFF
3.7	at 4.30 p.m.	HELL IS FOR HEROES
	at 7.00 p.m.	THE KILLERS Hamet al Habai — Avi Nesher (short)
	at 9.00 p.m.	DIRTY HARRY
4.7	at 7.00 p.m.	MADIGAN
	at 9.00 p.m.	THE BEGUILED
5.7	at 2.30 p.m.	TWO MULES FOR SISTER SARA (will be shown at the Tel Aviv Museum)

Film for YOUTH, July 4 at 4.30 p.m.
BOMBA AND ELEPHANT STAMPEDE

4 Rehov Pumbadita, Tel Aviv, Tel. 284425, Box Office 235365
Buses 12, 18, 19, 20, 21, 22, 55, 61, 62, 66

DRIVE-IN CINEMA TEL-AVIV
Drive-in Club Tel. 477177
Tonight at 10
★ ROD STEIGER
★ JAMES COBURN
"A FISTFUL OF DYNAMITE"

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We're looking for
Business Minded Tourists!
DSI—Direct Selling for Israel seeks business minded people who want to maintain a connection with Israel upon returning home.
If you're interested in hearing and seeing more about this unique business concept, come see us, at our Hospitality Showroom 106 · the Plaza Hotel, 127 Hayarkon Street, T.A. Tel. 228111

come cozy up at
the nest
pub restaurant
IN HERZLIYA PITUAH
Opposite Daniel Towers
Open everyday 6.30 p.m.-? Friday and Saturday also, 12 noon-3 p.m.
We used to say that our steaks were the best in Israel, and our hamburger, the best in the world. Now our customers say it for us.
If you've never tried a Kosher pub, and have a cosmopolitan appetite, try us!
Host: CYRIL ROBERTS

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Half-day camp, daily and boarding camp.
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SUMMER CAMP
25 Rehov Danya, Haifa
Tel. 253901.

Parents Home and Ward for the Chronically Ill
RAMAT TIVON
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WHAT'S ON

The Soldiers Welfare Association Tel Aviv
presents a
BINGO PARTY
at Beit Hahayal, 60 Rehov Weizmann, Tel Aviv on Saturday, June 29, at 9.00 p.m.
IL10.- for the first 10 games.
Play the exciting game of Bingo and win valuable prizes.
ALL PROCEEDS TO THE SOLDIERS WELFARE ASSOCIATION

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4, Raines (Dizengof squ.) 248306
Haifa: 22, Herzl str., 645404
Natania: 4, Herzl str., 22947
Jerusalem: 19, King George 226075
Rehovot: Herzl, corner Yaacov, 951155
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Netanya on Sea
offers air conditioned rooms with attached conveniences, and *exquisite* cuisine, at "SURPRISE PRICES"

Until July 5	IL 55 Full board, including taxes
In July	IL 65 Full board, including taxes
In August	IL 70 Full board, including taxes

Please book in advance at the hotel, or through the offices of
ON Hotel Reservations Ltd.

HAIFA, 22 Rehov Herzl	Tel. 645404
TEL AVIV, 113 Allenby Road,	Tel. 612567
Kikar Dizengoff, 4 Rehov Reines	Tel. 248306
NETANYA, 4 Rehov Herzl	Tel. 22947
JERUSALEM, 3 Rehov Shamai	Tel. 224624
REHOVOT, Rehov Herzl (corner Rehov Ya'acov)	Tel. 951155

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Moshav Shitufi — Bay of Eilat
We are accepting
YOUNG FAMILIES
with children up to 8 years old
(Classes Bet and Gimmel).
DI-ZAHAV is a young settlement, dynamic and developing, situated on the Red Sea, on the shore of the Dahab Lagoon. We are already operating facilities for vacationing, a hotel, beach amenities, a sailing and skin-diving club, desert tours, a garage, mechancal engineering shop, and sea and land farming.
Details: Write to Moshav Di-zahav, Post Eilat or the Ha'oved Hazioni Moshav Organization, 48 Rehov King George, Tel Aviv (4th floor, Maxim Cinema building).

THE TOPAZ HOTEL, Netanya
will open in the beginning of July
(next to the Four Seasons Hotel)
Manager: Ruth Lewin, formerly of Hotel Ami, Tel Aviv
- New hotel with homely atmosphere
- Rooms furnished in good taste
- Rooms and flats with adjacent kitchens (intended for family holidays)
- Reasonable prices
Reservations from the beginning of July are taken at the hotel's office: 28 Rehov Hamelech David, Netanya, Tel. 053-91229.

هكذا من الأصل

Tel Aviv Cinemas

Commencing Saturday, June 29, at 7.00 p.m. and 9.00 p.m.
Weekdays at 4.30, 7.15, 9.30 p.m.
See times of performance of individual cinemas

ALLENBY Tel. 57820
5th week

PAUL NEWMAN
ROBERT REDFORD
A GEORGE ROY HILL FILM
THE STING
Winner 7 "Oscars" Awards — Best Film of The Year
4.30, 7, 9.30

BEN YEHUDA Tel. 222759
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Fellini
AMARCORD
The opening film at Cannes Festival

CINEMA ONE Tel. 57952
ISRAEL PREMIERE
4.30 — 7.15 — 9.30
ADVENTURE BEYOND BELIEF!
See it ALL in the Miracle of Dynarama!

The Golden Voyage of Sinbad
JOHN PHILLIP LAW
CAROLINE MUNRO
CINERAMA
4th week
4.30, 7.15, 9.30
CARROL BAKER
ALAN SCOTT
THE KNIFE OF ICE

CHEN Tel. 282288
3rd week
The film which provoked the Taylor-Burton divorce

FORUM FILMS Present
Elizabeth Taylor
"Ash Wednesday"
HENRY FONDA
HELMUT BERGER
4.30—7.15—9.30

ESTHER Tel. 225610
9th week
DUSTIN HOFFMAN
STEVE McQUEEN
PAPILLON
Sat., 7 and 9.30
4, 7, 9.30

DEKEL Tel. 454114/5
7th week
7, 9.30
AL PACINO "SERPICO"

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Closed for a short period

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JACK LEMMON · JULIET MILLS
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A BILLY WILDER FILM
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United Artists
Owing to the length of film 3 perfs daily at 6.30—9 p.m.
Please be on time

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★ LEA MASSARI
in
★ VALERIO ZURLINI'S DRAMA

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"FILMOND"
In Colour

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4th week
YUL BRYNNER
HENRY FONDA
DIRK BOGARDE
THE SERPENT
4.30, 7.15, 9.30

LIMOR Tel. 260773
ISRAEL PREMIERE
4.30, 7.15, 9.30
JOHNNY WHITTAKER
CELESTE HOLM
A MUSICAL ADAPTATION OF MARK TWAIN'S
Tom Sawyer
United Artists

MAXIM Tel. 287457
LE GRAND BAZAR
4.30, 7.15, 9.30

MOGRABI Tel. 58331
3rd week
SANDRA JULIEN
I am a Nymphomaniac
Adult only
4.30—7.15—9.30

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Commencing Saturday, June 29, at 7.15 p.m. and 9.00 p.m.
Weekdays, 4.00

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NANCY OLSEN
in a most entertaining and amusing film
SNOWBALL EXPRESS
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ROBERT REDFORD
in the best film of the year which won 7 Oscars
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Perfs: 3.45, 6.45, 9.15

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ZASTIN LORD
GILVERT VIN
in the exciting action and suspense filled
Night after Night

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ANTONIO AMOR
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The Night of the Scorpion

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Bedknobs and Broomsticks
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The Temptress

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GLENDA JACKSON
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in Joseph E. Levine's Masterpiece
A TOUCH OF CLASS
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A very bold and daring Satire on American Society
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in
You'll Like My Mother

SEMADAR Tel. 38742
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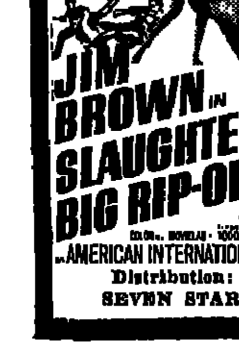
OPHIR Tel. 618821
2nd week
4.30, 7.15, 9.30



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JIM BROWN in SLAUGHTER'S BIG RIP-OFF!
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The Israeli film
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ISRAEL PREMIERE
4.30 — 7.30 — 9.30
The Sex Comedy
VENIAL SIN
(PECCATO VENIALE)

ORLY Tel. 284025
2nd week
LEA MASARI
MICHEL PICCOLI
LA FEMME EN BLEU
(The Lady in Blue)
4.30, 7.15, 9.00

RAMAT AVIV Tel. 412761
7.30, 9.30
PETE 'N' TILLIE
WALTER MATTHAU
CAROL BURNETT
Tues. also 4.30

STUDIO Tel. 55817
5th week
4.30, 7.15, 9.30
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DONALD SUTHERLAND
DON'T LOOK NOW
Based on the novel by Daphne Du Maurier
Adults Only

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The Marx Bros.
GO WEST
4.30, 7.15, 9.30

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OLIVER REED
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RICHARD CHAMBERLAIN
MICHAEL YORK
are one for all and all for fun in
The Three Musketeers

ZAFON Tel. 445085
14th and last week
ANNIE GIRARDOT
IL N'Y A PAS DE FUMEE SANS FEU
4.30 — 7.15 — 9.30

Herzliya

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2nd week
all week except Tuesday and Thursday
4, 7, 9.15
LOUIS DE FUNES
RABBI JACOB

Haifa Cinemas

Commencing Saturday, June 29, at 7.15 p.m. and 9.00 p.m.
Daily at 6.45 and 9.00 p.m. — Matinee at 4.00 p.m.

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The year's most gripping thriller
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Sunday at 7.00
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Cinemascope and Colour
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in
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TRINITY & THE TREASURE
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MARK DEMON
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The Israel love story
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Starring
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Andree Khayate's great hit
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MIREILLE DARC
IL N'Y A PAS DE FUMEE SANS FEU
In Technicolor
Mats at 4
BOMBA ZUR in
THE BRAVE DETECTIVE SHWARTZ
Mats. at 4.00
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Academy Award Programme

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After its great success in Tel Aviv
WOODY ALLEN
in his most entertaining film
BANANAS

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TRAITMENT DE CHOC
starring
ALAIN DELON
ANNIE GIRARDOT

SHAVIT
3rd week
Big Romantic Story
Starring
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40 CARATS
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Ramat Gan Cinemas

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7.15, 9.30
ACE HIGH
TERRENCE HILL

HADAR Tel. 728822
YUL BRYNNER
HENRY FONDA
DIRK BOGARDE
THE SERPENT
7.15, 9.30

LILI
7.15, 9.30
2nd week
MALIZIA
LAURA ANTONELLI
Adults Only
In Colour
LAUREL and HARDY
THE HAPPY GYPSY
Matinees at 4:
MODERN TIMES
CHARLIE CHAPLIN

ORDEA Tel. 721720
4th week
7.15, 9.30
STREISAND AND REDFORD
THE WAY WE WERE

OASIS
4, 7.15, 9.30
WHITE LIGHTNING
Adults Only — In Colour

RAMA Tel. 721912
STEVE McQUEEN
ROBERT PRESTON
BARBARA LEIGH
JUNIOR BONNER
In Colour — 7.15, 9.30

RAMAT GAN Tel. 794504
7.15, 9.30
ROMY SCHNEIDER
JEAN-LOUIS TRINTIGNANT
LE TRAIN

TIFERET Tel. 941695
7, 9
GREGORY PECK
DESI ARNAZ
in
BILLY TWO HATS

Petah Tikva

SHALOM Tel. 917480
Sat., 7, 9.30
Weekdays, 7.15, 9.15
THE DIARY OF A VIRGIN
A Sexy film
Mats. at 4:
KING KONG AGAINST DR. HO

The Poster

THEATRE

BECAUSE I STILL BELIEVE IN YOU (Cameri and Zavta) Amos Keynan's new play is about the killers of the dreams, the dream of a State of Israel and other dreams of mankind. The symbolism is heavy handed, the ideology murky. (See review) TEL AVIV (Zavta) Sun., Wed., 8.30.

THE ETERNAL HUSBAND (Habimah) Dostoievsky's tragicomedy about the perennially cuckolded husband, with Shlomo Bar Shavit as the willing victim, and Nissim Azikri as the third man. TEL AVIV (Habimah) Sat.

HO, HO JULIET (Habimah) — Romeo and Juliet married and lived unhappily ever after in Ephraim Kishon's new comedy. The plot is neat, the jokes are tried and true, the audience laughs. TEL AVIV (Habimah) Sat., Sun., Tues.

MY SON THE DOCTOR (Lilah) The son of a bourgeois Tel Aviv family has gone to London to study medicine and comes back a hippy, upsetting all hopes of his parents. By Eli Saguy, the author of My Mother the General. (not yet reviewed) GIVATAYIM (Shavit) Fri. 9.00. TEL AVIV (Nachmani) Sat. 7.45, 9.45. ARMY Sun. TEL AVIV (Alhambra) Mon. 8.30. KIRYAT GAT (Hechal He'asor) Wed. 8.30. KIRYAT MALACHI (Hod) Thurs. 9.00.

NEW YEAR '73 (Haifa, Stage 2) Yehoshua Sobol's play about the clash of generations reveals some unpleasant truths about the generation of pioneers and about those who followed them. Lively dialogue and believable characters make for an interesting, thought provoking evening. Excellent acting by Nathan Maisler, Leora Rivlin, Michael Kfir and Gedaliah Besser. TEL AVIV (Cameri) Sat. EIN HASHOFET Sun.

ONE DAY BEFORE... (Habimartef) A gangster melodrama with drugs and sex masquerading as a weighty problem play about contemporary Israel. Medium entertainment, poor acting, plenty of loud action. TEL AVIV (Habimartef) Fri. 9.30, Sat. 9.00.

THE SEAGULL (Cameri) Chekhov's masterpiece about wasted lives, which never fared well in Israel (as in other countries), in an ambitious production directed by famed Leopold Lindberg. Not entirely successful in concept and in acting but a worthwhile evening of theatre. HAIFA (Municipal Theatre) Sat., Sun., 8.15. TEL AVIV (Cameri) Wed.

SLAMMING DOORS (Habimah) One of the silliest French boulevard comedies ever to reach these shores, ineptly directed, designed and acted. TEL AVIV (Habimah) Mon.

THREE WIDOWS (Shemer) A monodrama based on stories by Sholem Aleichem, performed by Gideon Shemer. NAHSHON Fri. TEL AVIV (Cameri) Mon., Tues.

WAITING FOR GODOT (Zavta) A superb production of Samuel Beckett's modern classic about the condition of man. Excellent acting under the direction of Edna Shavit. TEL AVIV (Zavta) Fri. 9.00, Mon. 8.30.

MUSIC

All events start at 8.30 p.m. unless stated otherwise.

JERUSALEM

SPECIAL RECITAL — Itzhak Perlman, violin, and Vladimir Ashkenazy, piano — Sonatas by Beethoven and Franck — at Binyenei Haoomah: Saturday.

ISRAEL PHILHARMONIC ORCHESTRA — Series II, Subscription Concert No 6 — Zubin Mehta conducting, Vladimir Ashkenazy, piano — Schidlowsky, Mozart, Tchaikovsky — at Binyenei Haoomah: Monday.

OPERA — Giuseppe Verdi. Introduced (in Hebrew) by Yehuda Cohen, showing the film "Verdi" — at the Agron Bldg., Shaver Hall — Monday, at 8 p.m.

TEL AVIV

ISRAEL PHILHARMONIC ORCHESTRA — Light Classical Music, Concert No. 6 — Zubin Mehta conducting, Carmen Or, piano — Albeniz, De Falla, Rimsky-Korsakov — at Mann Auditorium: Saturday.

"BACH EVENING" — Israel Chamber Ensemble — Gary Bertini conducting, Gila Yaron, Willy Haparnas, Boris Berman — Brandenburg Concertos Nos. 4 and 5, Cantata No. 19, Concerto in F minor — at the Tel Aviv Museum: Saturday.

ISRAEL COMPOSERS LEAGUE — poems by T. Carmi, set to music by Abel Ehrlich and Benyamin Bar Am — with Stella Richmond, soprano, Milka Lachs, piano; T Carmi reads his poems — at the Central Music Library (A.M.L.I.), Bialik Str. 26 — in the Ruth Gordon — Friedman Hall; Sunday, at 7 p.m.

SONATA EVENING — Itzhak Perlman, violin, Vladimir Ashkenazy, piano — Beethoven and Franck — at the Mann Auditorium: Sunday.

"THE OLD MAID AND THE THIEF" — Grotesque Opera by Gian-Carlo Menotti — presented by the Opera Ensemble of the Rubin Academy of Music, Tel Aviv University — staged and directed by Erwin Jospe — at the Fastlicht Auditorium, Mexico House — Monday, at 8 p.m., and Tuesday, at 12.30.

I.P.O. — Subscription Concert No. 12 — Series 1: Tuesday, Series 2: Wednesday, Series 3: Thursday — Zubin Mehta conducting, Vladimir Ashkenazy, piano — Schidlowsky, Scriabin, Beethoven.

REHOVOT

"BACH EVENING" — Israel Chamber Ensemble — details as for Tel Aviv — at Wix Auditorium: Monday.

ACRE

The Israel Woodwind Quintet — all members of the I.P.O. — plays works by Bach, Haydn, Ibert, Beethoven and Arnold — at the Knights' Halls at Old Acre. Saturday.

PARDESS HANNA

"BACH EVENING" — Israel Chamber Ensemble — details as for Tel Aviv — at "Dekel" Hall. Wednesday.

OPERA

The Israel National Opera presents: Mozart: "Le nozze di Figaro", conductor: Fr. Chouet; with Glueckman / Scarpinati, Miriam Lacon, Netania Davrat, Biliana Goldenthal, Roslyn Ghunever, Bar-Lev / Ben Shachar, Channa Chiniltz, Shmuell Gerber, Cahana, Zipora Hochmann, Rosenblat (Saturday-Monday); E Kalman: "Die Zirkus-prinzessin," conductors: A. Levaton / A.Tarski; with Esther Baumwel / Miriam Laron, Sami Bechar, Mordehai Ben-Shachar, Robert Gerber, Michael Kahana, Zipora Hochmann, Rina Levy, Abraham Rettig (Sunday-Wednesday); Double Bill: Mascagni: "Cavalleria Rusticana" and Ballet, conductor: A.Tarski; with Netania Davrat, Edgardo Stivan, Mordehai Ben-Shachar, Roberta Franchi, Natalia Greenberg; the I.N.O. Ballet, with soloists Cora Benadur, Leib Braude; choreography, Fima Techertkow (Thursday). All productions by Edis De-Philippe.

A reissue of the Marx Brothers' "Go West," opens tomorrow night.

CINEMA

• AMARCORD — Federico Fellini's reminiscences of small town Italian life in the 'thirties. Full of fantasy, nostalgia, poetic imaginings and earthy humour. Discursive but with some magical moments.

DON'T LOOK NOW — From a Gothic tale by Daphne du Maurier with Julie Christie and Donald Sutherland as a couple pursued by death and disaster in Venice. Director Nicolas Roeg produces some wonderful pictures of a disintegrating Venice and a frightening atmosphere filled with forebodings.

• BANANAS — Woody Allen co-authored, directed and stars in this crazy comedy which deals partly with Woody's adventures in a banana republic in South America. It is all very much of a scramble but there are some hilarious moments.

ASH WEDNESDAY — Elizabeth Taylor as an aging women who undergoes extensive cosmetic surgery to restore her fading beauty with the aim of regaining her husband's love. Silly film that concentrates on photographs of the actress before and after the operation which is dwelt on in detail. Wooden performances from Henry Fonda and Helmut Berger.

• AVANTI — Amusing, sweet-sour comedy about an American businessman discovering the truth about dear old Dad and a buxom young Englishwoman finding out she can attract even if overweight. Written and directed by Billy Wilder with top-notch performances from Jack Lemmon and Juliet Mills. Arouses continuous chuckles.

FRITZ THE CAT — Comic strip by Robert Crumb who, using animals as the chief protagonists, satirizes aspects of present day life in the U.S.A., with enough freedom to have earned the film an "X" certificate.

THE GOLDEN VOYAGE OF SINBAD, where Ray Harryhausen's trick monsters (six-armed Indian god, centaur, and flying homunculus) excel in the fights they have with the humans. Especially for the kids!!

• IL N'Y PAS DE FUMEE SANS FEU — Author-director André Cayatte ("Mourir d'Aimer") attacks political corruption in a cleverly structured and deftly directed film that engages attention all through and is excellently acted by a first class cast.

LA FEMME EN BLEU — Fragile love story with Michel Piccoli and Lea Massari as the chief players. Film has little content but is lovely to look at and to listen to with music from Schubert and Bartok. Written and directed by Michel Deville ("Benjamin", "L'Ours et la Poupee").

• LA NUIT AMERICAINE — Francois Truffaut's warm and loving tribute to the magic of movie-making. Not profound but revealing and enjoyable. With Jean-Pierre Leaud, Jean-Pierre Aumont, Jacqueline Bisset and Valentina Cortessa.

MALIZIA — Italian romantic comedy, tells of the complications which arise when a sweet but sensuous young woman becomes a servant girl.

PAPILLION — Directed by Franklin Schaffner from Henri Charriere's best seller about his years of imprisonment in the penal colony of French Guiana. Unrelentingly grim and something of an ordeal to sit through. Steve McQueen gives a compelling performance as Papillion.

SARIT — Mawkish sentimentality plus a poor script, caricature-like characterization and inept direction make this would be tear-jerker about the sacrifices of an unmarried mother into probably the year's worst film. Written and directed by Georges Ovadia with Dahlia Friedland and Yigael Bashan starring.

• THE SERPENT — Fascinating spy thriller revolving round a KGB colonel who defects to the U.S.A. International cast includes Yul Brynner, Henry Fonda, Dirk Bogarde and Virna Lisi. Directed by Henri Verneuil. English dialogue.

• SERPICO — Based on the true-life story of crusading New York cop, Serpico, whose fight against police corruption led to the setting up of an investigating commission. Interesting film with an outstanding performance by Al Pacino in the title role. Directed by Sidney Lumet.

• THE STING — Thoroughly enjoyable caper with Paul Newman and Robert Redford as a couple of confidence men who are after a bigtime racketeer (Robert Shaw) who did away with one of their buddies. The two principals ooze charm. Directed by George Roy Hill ("Butch Cassidy and the Sundance Kid") with excellent recreation of a 'thirties milieu.

THE THREE MUSKETEERS — Richard Lester's film version of the Dumas novel is a mixture of swashbuckling farce and farcical romance, lacking his usual astringent wit. Does have its good moment but on the whole the humour is juvenile and the picture is very noisy. The all-star cast includes Michael York, Oliver Reed, Charlton Heston and Raquel Welch, Faye Dunaway and Geraldine Chaplin.

• A TOUCH OF CLASS — Sophisticated comedy about the war between men and women with the sparring partners being Glenda Jackson and George Segal. As long as comedy is king the film is entertaining; not so successful when it turns serious.

THE WAY WE WERE — Reminiscences of the American past with Barbra Streisand as a tough Communist and Robert Redford as the golden boy from Virginia she falls in love with. Enjoyable in parts.

• recommended

On the air

HEBREW NEWS AND NEWSREELS

1st Programme: News Today and Tomorrow: 5.00 a.m., 6.00, 10.00, 11.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00 and midnight.

2nd Programme: News Today and Tomorrow: 6.00 a.m., 7.00, 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m. 3.00, 3.00, 4.00, 5.00, 8.00, 9.00, 10.00, 11.00, Midnight and 1.00 a.m. Newsreels: Today: 7.05 a.m. 1.05 p.m.

Galei Zahal: News Today and Tomorrow: Every hour on the hour. Newsreels Today: 5.00 a.m. 12.05 and 5.05 p.m. and 12.05 a.m. Tomorrow: 5.05 a.m. 1.05 p.m. and 12.05 a.m.

ENGLISH NEWS AND PROGRAMMES

7.00 a.m. (4th programme and short waves); 9.55 a.m. (1st programme); 1.30-2.00 p.m. (4th programme and short waves); 4.55 p.m. (1st programme); 8.30-8.45 p.m. (4th programme); 10.00-10.15 p.m. (short waves).

FRENCH NEWS AND PROGRAMMES

7.15 a.m. (4th programme and short waves); 10.55 a.m. (1st programme); 2.00-2.15 p.m. (4th programme and short waves); 5.55 p.m. (1st programme); 8.45-9.00 p.m. (4th programme); 11.30-11.45 p.m. (short waves).

1st Programme — 396, 822 and 221 M.
4th Programme — 407, 445 and 293 M
Short Waves — 16, 19, 25, 31, 41, 50, and 49 M

FIRST PROGRAMME

TODAY

7.15 a.m. Opening. 5.05 Musical Delicacies — Vecchi: "The Musical Supper"; Haydn: Divertimento for Cello (Piatigorsky); Schumann: "Kinderszenen," op. 15 (Fischer). 9.05 Weill: "The Seven Deadly Sins" (Rodan); Engel: Adagio Misterioso (Aronovich); Sternberg: Sonnet No.148 (Barry-Rodan). 9.55 English News. 10.05 Jacobs: Horn Concerto (Ivor James); Walton: Cello Concerto (Wiesel-Bertini). 11.05 News in easy Hebrew 11.05 "Ivrit La'am." 11.15 Programmes for Elementary Schools. 11.50 Song and Melody. 12.05 "My Concert" — Avi Hanani. 1.05 "Midday Concert." MacDowell: Piano Concerto No 2 (Sheridan); Copland: "Appalachian Spring" (Bernstein). 2.10 Mother and Child. 3.05 Kabbalat Shabbat. 4.05 Moment of Hebrew. 4.05 The Middle East. 4.55 English News 5.05 "Classical Request Programme" — Mendelssohn: "Midsummer Night's Dream" — Incidental Music; Chopin: "Les Sylphides" — Ballet Music. 5.55 French News 6.05 What will be heard? — a preview of next week's music programme produced by Gideon Rosengarten. 6.30 Literary Magazine. 7.05 "The Weekly Column." 8.05 "Shabbat Album." 9.05 "Friday Evening Concert" (Stereo) produced by Alexandra Melamed — Bavarian Broadcasting — Dean Dixon; Mozart: Symphony No.35; Bloch: "Shelomo" — Cello Rhapsody (Rose); 10.05 Stravinsky. "Jeux de cartes" — Ballet; De Falla: Three Dances from "The Three-Cornered Hat." 11.05 "Radiostory." 11.55 "Finale." 12.05 A Moment of Poetry. 12.05 Close Down.

TOMORROW

7.55 a.m. Opening. 8.05 "Morning Concert" — Mozart: Piano Concerto, K.271 (Fu Tsong); Debussy: "La Mer" (Szell-Cleveland). 9.05 World of Science. 9.20 Musical Quiz. 9.55 English News. 10.05 The Weekly Diary. 10.55 French News. 11.05 "Curtain Up" 12.05 Evidential Proofs. 1.05 "Midday Concert" (Stereo) Paisel: Suite for Brass; De Falla: "Nights in the Gardens of Spain" (De Larocha-Commissiona); Bartok: Dance Suite (Baumgartner). 2.05 "Mother and Child." 3.05 "Chamber Music" — Boccherini: String Quartet, op. 58,2; Shostakovich: String Quartet No.9. 4.05 "Me and My Prayer." 4.55 English News. 5.05 Musical Continuity produced by Paul Landau. 5.55 French News. 6.05 "Debussy's Life." 6.40 Spanish Songs. 7.05 Andor Foldes plays Mozart: Piano Sonata, K. 330; Schubert: Impromptus, op.90. 7.50 Bible Reading: Tehillim, chaps. 127 and 128. 8.05 Weekly Diary. 8.50 Light Music. 9.05 Hamavdil. 10.05 "Weekend with Authors and Readers." 11.05 "Listen and Solve." 12.05 A Moment of Poetry 12.05 Close Down.

SECOND PROGRAMME

451, 422, 255, 219, 355 and 340 M.

TODAY: 5.55 a.m. Opening. 6.00 Religious Service. 6.10 Exercises. 6.20 Musical clock. 6.55 Programme Announcements. 6.59 A Moment of Hebrew. 7.05 "This Morning." 7.25 "Hebrew Songs." 7.55 "Green Light." 8.05 Announcements. 8.10 "Good Morning." 8.55 Names and Events in the Headlines. 9.05 "Good Morning" (cont.) 10.05 "Here at Home." 11.40 Where to go and light music. 12.05 Programme for the Worker and the Employer. 12.30 Hebrew Songs. 1.05 p.m. "At Midday." 2.05 "Till Four" — With Della Gutmann. 4.05 A Moment of Hebrew. 4.06 Shabbat Songs. 4.30 Thriller. 5.05 "It Matters to Me." 6.05 "It's Close to My Heart." 6.55 Announcements. 9.05 "Another Time." 10.05 Hebrew Songs. 11.05 "Yaakov Agmon Entertains." 1.05 Close Down.

TOMORROW: 5.55 a.m. Opening. 7.00 Religious service. 7.10 Hebrew Songs. 8.05 Announcements. 8.10 Morning tunes — regards. 8.55 A. Allon's corner. 9.05 Morning tunes (cont.) 10.05 "Light and Classical Music." 11.05 "The Opening of the Theatre Club." 12.05 "It Makes Me Laugh." 1.05 p.m. Stage and Screen. 1.40 Eretz Yisrael Reminiscences. 2.05 Where to go and light music. 3.25 "Songs and Tunes." 4.05 "Open Door." 5.05 Popular Songs. 6.05 "The Problem in Question." 6.30 Sports. 6.55 Announcements. 9.05 Folk Songs. 9.45 Sports. 10.05 "Yosef's Songs." 11.05 "Duri Ben-Zeev presents." 1.05 Close Down.

FIFTH PROGRAMME

445 M.

Today and Tomorrow: 6.55 p.m. Opening. 7.00 News. 7.05 Song and Melody. 8.00 News. 8.05 Song and Melody.

IMMIGRANTS' HOUR

451, 422, 255, 355 and 340.5 M.

7.00 p.m. News in easy Hebrew, Ivrit La'am. 7.15 Georgian. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian 8.45 Russian. 9.00 Close Down.

GALEI ZAHAL

Today: 5.58 a.m. Morning Prayer. 6.05 Morning tunes. 7.55 Programme trailer. 8.05 "Zahal's Newsreel." 8.20 Morning tunes (cont.) 9.05 Requests. 9.55 "The Short Hassidic Story." 10.05 Requests. 10.05 Uri Sela's Corner. 11.05 Warm and Tasty. 11.55 "The Voices behind the Story." 12.05 Zahal's Newsreel. 12.30 Warm and Tasty. 1.30 The Jewish Viewpoint. 1.35 Warm and Tasty.

1.55 p.m. Announcements to soldiers. 2.05 Hebrew Hit Parade. 4.05 Yehoram Gaon's programme. 4.55 Prophetic Portion of the Week. 5.05 "A Profile" — Itamar Ben-Avi. 5.55 Programme Trailer. 6.05 Zahal's Weekly Magazine. 7.05 Didi Manousi's short Friday. 8.05 "60 Years Ago Today." 9.05 With One Singer. 10.05 "An Hour with Danny Shalem." 11.05 Nat King Cole's Songs. 11.55 Midnight talk. 12.05 Zahal's Newsreel. 12.30 Night Birds. 3.05 Tunes in the night.

Tomorrow: 5.55 a.m. Morning Prayer. 6.05 Saturday Morning. 8.05 Zahal's Newsreel. 8.30 Saturday Morning (cont.) 8.55 Programme Trailer 9.05 "Sandwich" 11.05 "A Guest for a Party." 12.05 "Personal Experience." 1.05 Personal Questions — Yaakov Agmon's programme.

2.05 p.m. "The Seventh Day" — two hours with Zaharira Harifay. 4.05 Cinema Magazine. 5.05 Zahal's Newsreel. 6.05 "Radio-Stage." 7.05 "From him to you." 8.05 "By Request." 9.05 Tradition, tradition. 9.35 Music from the shows. 10.05 "Let's Talk" — with Nathan Donewitz. 10.15 "World Cup on the Line." 11.05 "World Hits" 11.55 Midnight talk. 12.05 Zahal's Newsreel. 12.30 Night birds. 3.05 Tunes in the night.

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